

Ten YEARS AFTER

A B O U T T I M E



TEN YEARS AFTER

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Management & Direction: Carl Leighton-Pope and Derek Sutton
Alvin Lee uses Scalar guitar strings exclusively
Leo Lyons uses Warwick basses and Elite bass strings
Ric Lee uses Pearl drums and Paiste cymbals
Chick Churchill uses Roland and Korg keyboards
Special Thanks: Chris Wright, Jeff Aldrich, John Hembrow and Andy Jaworski

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Order No. AM 77884
US International Standard Book Number: 0.8256.2611.0
UK International Standard Book Number: 0.7119.2108.3

Exclusive Distributors:
Music Sales Corporation
225 Park Avenue South, New York, NY 10003 USA
Music Sales Limited
8/9 Frith Street, London W1V 5TZ England
Music Sales Pty. Limited
120 Rothschild Street, Rosebery, Sydney, NSW 2018, Australia

Printed in the United States of America by
Vicks Lithograph and Printing Corporation

Legend of Musical Symbols	4
Highway Of Love	5
Let's Shake It Up	17
I Get All Shook Up	30
Victim Of Circumstance	42
Going To Chicago	52
Wild Is The River	65
Saturday Night	72
Bad Blood	82
Working In A Parking Lot	96
Outside My Window	108
Waiting For The Judgment Day	116

Legend of Musical Symbols

This section shows six examples of bending techniques on a guitar staff. The first staff is a treble clef with a key signature of one sharp (F#). The second staff shows the fretting hand with fingerings and bend amounts.
 1. Half-step bend: Treble staff shows a half-step bend from the 5th fret. Fretting hand shows a 5 with a 1/2 bend arrow.
 2. Half-step bend: Treble staff shows a half-step bend from the 5th fret. Fretting hand shows a 5 with a 1/2 bend arrow.
 3. Whole-steps bends: Treble staff shows a whole-step bend from the 5th fret. Fretting hand shows a 5 with a 1 bend arrow.
 4. 1 1/2 step bend: Treble staff shows a 1 1/2 step bend from the 5th fret. Fretting hand shows a 5 with a 1 1/2 bend arrow.
 5. 2 step bend: Treble staff shows a 2 step bend from the 10th fret. Fretting hand shows a 10 with a 2 bend arrow.
 6. Bend and release: Treble staff shows a bend and release from the 5th fret. Fretting hand shows a 5 with a 1 bend arrow and a 'hold bend' label above the treble staff.

Half-step bend Half-step bend Whole-steps bends 1 1/2 step bend 2 step bend Bend and release

This section shows six examples of vibrato and other techniques. The first staff is a treble clef with a key signature of one sharp (F#). The second staff shows the fretting hand.
 1. Pre-bend: Treble staff shows a pre-bent note. Fretting hand shows a 5.
 2. Hand vibrato: Treble staff shows a wavy line for vibrato. Fretting hand shows a 5.
 3. Mechanical vibrato: Treble staff shows a wavy line for vibrato. Fretting hand shows a 5.
 4. Hammer-on: Treble staff shows a hammer-on from the 5th to the 6th fret. Fretting hand shows a 5 and a 6.
 5. Pull-off: Treble staff shows a pull-off from the 6th to the 5th fret. Fretting hand shows a 6 and a 5.
 6. Vibrato bar: Treble staff shows a vibrato bar dive with a wavy line and '-1' markings. Fretting hand shows a 5.

Pre-bend Hand vibrato Mechanical vibrato Hammer-on Pull-off Vibrato bar

This section shows six examples of raked notes, slides, and harmonics. The first staff is a treble clef with a key signature of one sharp (F#). The second staff shows the fretting hand.
 1. Raked notes: Treble staff shows a rake across two notes. Fretting hand shows a 12 and a 7.
 2. Legato slide: Treble staff shows a legato slide. Fretting hand shows a 5 and a 7.
 3. Picked slide: Treble staff shows a picked slide. Fretting hand shows a 5 and a 7.
 4. Ghost note: Treble staff shows a ghost note. Fretting hand shows a (5).
 5. Harmonic: Treble staff shows a natural harmonic. Fretting hand shows a 12.
 6. Artificial harmonic: Treble staff shows an artificial harmonic. Fretting hand shows a 5 and a 7.

Raked notes Legato slide-
2nd note is not
picked Picked slide-
2nd note is
picked Ghost note
(partially implied) Harmonic Artificial harmonic Tremolo picking

This section shows six examples of palm muting, staccato, and tapping. The first staff is a treble clef with a key signature of one sharp (F#). The second staff shows the fretting hand.
 1. Palm muting: Treble staff shows palm muting. Fretting hand shows a P.M. label.
 2. Staccato phrasing: Treble staff shows staccato phrasing. Fretting hand shows a 5 and a 6.
 3. Unpitched, percussive notes: Treble staff shows unpitched, percussive notes. Fretting hand shows a 5 and a 7.
 4. Unison bend: Treble staff shows a unison bend. Fretting hand shows a 5 and a 7.
 5. Microtonal bends: Treble staff shows a microtonal bend. Fretting hand shows a 5 and a 7.
 6. Right hand tapping: Treble staff shows right hand tapping. Fretting hand shows a 12, 7, 5, and 0.

Palm muting Staccato phrasing Unpitched, percussive
notes Unison bend Microtonal
bends (1/4 & 3/4 step) Right hand tapping

Highway Of Love

Lee/Gould

Moderately ♩ = 113

Intro

Electric Guitar

Electric Guitar

tr

mp

1 3 1

(Piano bass)

mf

Drums enter

mf

Rhythm figure 1

T

A

B

f

f

T

A

B

with Rhythm figure 1

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1st Verse

C5 3fr. C5 3fr. Cm7 3fr.

1. It was late, I was

with Rhythm figure 1 (4 times)

Bb/C C5 3fr.

run - nin' good, — did - n't have a place — to stay — I did - n't

Cm7 3fr. Bb/C

stop, I was feel - in' so good, — thought — I'd try to make it to L.

2nd Verse

C5 C5 Cm7 B \flat /C

A. There was a girl, she said, "I'll put you up, a -
2. late, dawn was com - in' up, Ca -

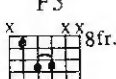
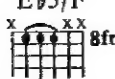
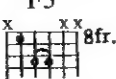

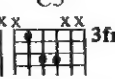
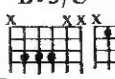
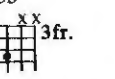
C5 Cm7

ny - time you're pass - ing through." Got my book and I
li - for - nia com - in' in - to view. Won't be long, and I'll



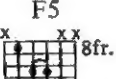

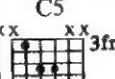
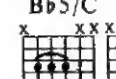

B \flat /C C5

looked her up, she said "I'll be wait - ing here for you." I was
wake you up, I can't wait, I'll soon be there with you.





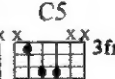

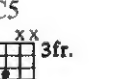
Pre-chorus

run - nin' with the de - vil, he was by my side. — Run -

nin' with the de - vil, what a hell of a ride. — Keep —

— you the - tor run - nin', I'm a head - in' for you. — Bet -

ter move on ov - er com - in' through — I was

divisi

Chorus C5 Eb5 Bb5 C5

N.C. 3fr. 3fr. 3fr. 3fr.

hot, I was burn-in' up the rub-ber, I was hot! I was

Detailed description: This image shows the musical notation for the chorus of the song 'Hot' from 'The Blues'. The notation is on a single staff with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes. Above the staff, four guitar chord diagrams are provided for the first four measures: N.C. (Natural Chord) for the first measure, and C5, Eb5, Bb5, and C5 for the subsequent measures. Each diagram is labeled with its name and '3fr.' indicating a three-finger fretting. The lyrics 'hot, I was burn-in' up the rub-ber, I was hot! I was' are written below the staff, aligned with the corresponding measures of the music.

with Fill 1 (D.S. only)

with Fill 1 (D.S. only)

Fill 1

11 13

E \flat 5 B \flat 5 C5

x x x x 3fr. x x x x 3fr. x x x x 3fr.

think - ing of my lov - er. I was hot! I was

with Fill 1 (D.S. only)

E \flat 5 B \flat 5 C5

x x x x 3fr. x x x x 3fr. x x x x 3fr.

burn - in' up the high - way of love. To Coda

with Fill 2 (D.S. and Coda only)

1.

with Rhythm figure 1 (2 times)

Fill 2

2. It was

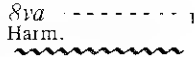

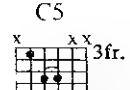
2. Guitar solo


with Rhythm figure 1 (4 times)
(includes bass line)

C5

Cm7

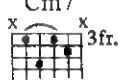

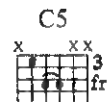
8va--
harm.


8va Harm.   C5  3fr.



1 8 11 8 11 10 8 10 8 10 10 10 10 8 10 8 10

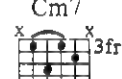

6 8 10 8 10 10 10 10 8 10 8 10

Cm7  3fr. Bb/C  3fr. C5  3fr.

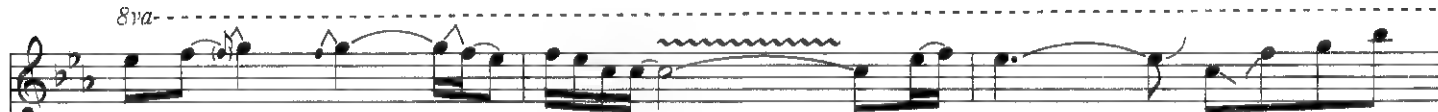


11 10 11 12 11 12 12 10 8 10 8 10 8 10 8 10 8 10 11 13

11 12 11 12 12 10 8 10 8 10 8 10 8 10 8 10 8 10 11 13

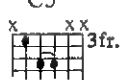
Cm7  3fr. Bb/C  3fr.

8va-



11 13 (10) 13 (13) 11 13 11 13 13 11 13 13 15 18

11 13 (10) 13 (13) 11 13 11 13 13 11 13 13 15 18


C5  3fr.

8va-

hold bend

divisi

I was



16 18 18 18 18 (18) 15 18 15 16 13 13 16 13 13

16 18 18 18 18 (18) 15 18 15 16 13 13 16 13 13

D.S. al Coda

E♭5 B♭5 C5 E♭5 B♭5 C5

3fr. 3fr. N.C. 3fr. 3fr. 3fr.

I was hot, I was burn-in' up the rub-ber, I was hot, I was

with Fill 1 with Fill 1

E♭5 B♭5 C5 E♭5 B♭5

3fr. 3fr. 3fr. 3fr. 3fr.

think-ing of my lov-er, I was hot! I was burn-in' up the high-way of love.---

with Fill 1

C5 E♭5 E♭5/D B♭5

3fr. 3fr. 5fr.

Yeah, yeah, yeah, yeah!

let ring

1 1 1 1 4

5 5 10 10 8 10 10 8 12

3

[illegible]

The image shows a musical score for guitar, likely for a piece titled "The Wind" by John Williams. The score is written for a single guitar, with a treble clef staff and a bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The melody is written on the treble staff, and the bass line is written on the bass staff. The score includes three fretboard diagrams for the notes C5, E♭5, and B♭5. The C5 diagram shows the note on the 1st fret of the 1st string. The E♭5 diagram shows the note on the 5th fret of the 1st string. The B♭5 diagram shows the note on the 7th fret of the 1st string. The bass line includes a diagram for the note C5 on the 1st fret of the 6th string. The score features various musical notations, including triplets, sixteenth notes, and rests. The melody is characterized by a series of eighth and sixteenth notes, often grouped in triplets. The bass line consists of a steady eighth-note pattern. The score is divided into two systems, with a double bar line separating them. The first system ends with a double bar line, and the second system begins with a new measure. The score is written in a clear, legible font, and the musical notation is precise and accurate.

The musical score for "The Wind" by The Beatles is presented in a standard musical notation format. The guitar part is written in G major, 4/4 time, and includes a key signature change to E major for the guitar solo. The bass part is written in G major, 4/4 time. The score includes a melodic line for the guitar and a melodic line for the bass. The guitar part includes a "hold bend" instruction and a "simile" instruction. The bass part includes a "simile" instruction. The score is in G major, 4/4 time, and includes a key signature change to E major for the guitar solo.

begin fade

C5

3fr.

E♭5

3fr.

B♭5

1

1

T 8

A 8

B 10 10 8 10 8 10 10 8 10 10 8 10 10 10 11 8 10 12 10 8 10 10 8 10 10 10 10 8

C5 3fr.

E♭5 3fr.

fade out

1 2 1 2 1 2 1/2

10 8 10 10 8 10 10 8 10 12

Let's Shake It Up

Lee, Gould

Medium Rock $\bullet = 125$

Electric guitar

N.C.

N.C.

dispersed.

Whispered. *f*
Yeah! Let's shake it up!

N.C.


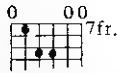
N.C.

N.C.

1. Glad__

1st Verse

E5



— to see you made it to the show to - night, know_ you like your rock_ and roll_
 — I feel like work - in' on some rock 'n' roll, sweat_ drip - pin' off of my face_

The first system of the musical score for 'The Bird Song' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols: a whole note chord, a half note chord, a quarter note chord, a quarter note, an eighth note, and a sixteenth note. The notes are primarily G, A, and B, with some F# notes. The system ends with a double bar line.

[illegible][illegible]

Rhy - thm gon - na get - 'cha make you feel al - right, — move —
Get — the fire — burn - in', sho - vel on some coal, — try —

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.

A musical staff in bass clef showing the bass line of the song. The melody consists of a series of eighth notes, mostly on the G and F lines, with some sixteenth notes. The staff is divided into measures by vertical bar lines.

— it to your ve - ry soul. — You're work-in' hard, — it's time
— to win the hu - man race. — I see your bo - dy mov -

[illegible][illegible]

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of three measures. The first measure contains a half note G2, a half note F2, and a half note E2. The second measure contains a half note D2, a half note C2, and a half note B1. The third measure contains a half note A1, a half note G1, and a half note F1. The notes are written as whole notes.

to play, — let your soul run — free. — Mu -
I can feel — the heat. — Say

The first system of the musical score includes a vocal line with lyrics, a guitar line with a 1/4 note triplet, and a bass line. The guitar line has a 1/4 note triplet marked with a '3' and a '1/4' time signature. The bass line has a 1/4 note triplet marked with a '3' and a '1/4' time signature.

E5
0 0 7fr.

Lord, — sic gon - na get - 'cha like the jun - gle and drums, — won't —
how I love — that — rock and roll, — feel —

The second system of the musical score includes a vocal line with lyrics, a guitar line with a 1/4 note triplet, and a bass line. The guitar line has a 1/4 note triplet marked with a '3' and a '1/4' time signature. The bass line has a 1/4 note triplet marked with a '3' and a '1/4' time signature.

— you rock - 'n' roll — with me? —
— it from my head to my feet. —

The third system of the musical score includes a vocal line with lyrics, a guitar line, and a bass line. The guitar line has a 1/4 note triplet marked with a '3' and a '1/4' time signature. The bass line has a 1/4 note triplet marked with a '3' and a '1/4' time signature.

(end Rhythm figure 1)

The fourth system of the musical score includes a vocal line, a guitar line, and a bass line. The guitar line has a 1/4 note triplet marked with a '3' and a '1/4' time signature. The bass line has a 1/4 note triplet marked with a '3' and a '1/4' time signature.

Pre-chorus

G5
x00
 A5
x0 xx

It's a burn - in' fe - ver, that's burn-in' in my soul, —

Rhythm figure 2
 let ring

T
A
B
3

3 5 7 5 7 5

The musical score is for the song "Shake it up!". It features three staves: guitar (top), piano (middle), and bass (bottom). The guitar part includes a "N.C." (Natural Chord) instruction and a "Chorus E5" section with a fretboard diagram showing the E5 chord (0, 2, 0, 2, 0, 2) and a "7fr." (7th fret) instruction. The piano part includes a "Shake it up!" instruction and a "Let's shake it" instruction. The bass part includes a "harmonic with vibrato bar (vibrato depth widens as note decays)" instruction and a "P.M." (Palm Mute) instruction. The score is in 4/4 time and includes a key signature of one sharp (F#).

To Coda I ♩
To Coda II ♩ ♩

1. N.C.
 2. N.C.
8va-1

p!

2. When Ow!

semi-A.H.

(end Rhythm figure 2)

T
 A
 B

9 9 9 9
 9 9 9 9
 7 7 7 7
 0 0 0 0

7 9 9 7 7 9 5 7
 7 9 9 7 7 9 5 7

Guitar solo 1

45

00
7fr.

with Rhythm figure 1
(includes bass line)

A.H.

1/4

A.H.

The image shows a musical score for the song "The Rose Tree". It includes a vocal melody line and a guitar accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#). The guitar accompaniment is shown in three staves: Treble (T), Alto (A), and Bass (B). The score includes various musical notations such as eighth notes, quarter notes, and rests, along with guitar-specific markings like "1", "1 1/2", "3", "4", "2", and "14".

(8va)-

D.S. al Coda

dig in

P.M. A.H.

17 15 16 14 12 14 14 12 12 12 (14) 12 12 14 12 10 12 12 10 10 12 (12)

Coda I

θ

G5
x00

It's a burn - in' fe - ver

with Fill 1

with Rhythm figure 2

A5

x0 xx

N.C.

E5

0 00 7fr.

it's burn - in' in my soul,

shake it up!

harmonic with vibrato bar

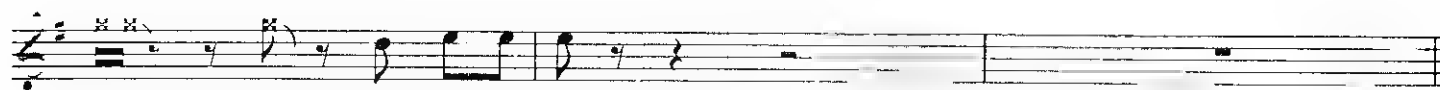
P.M.

with Fill 2

Fill 1

Fill 2

semi A.H.



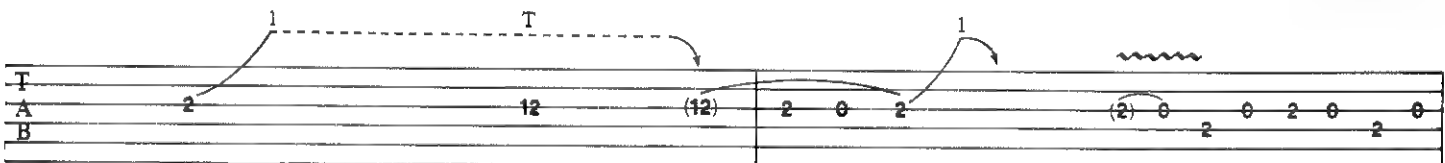
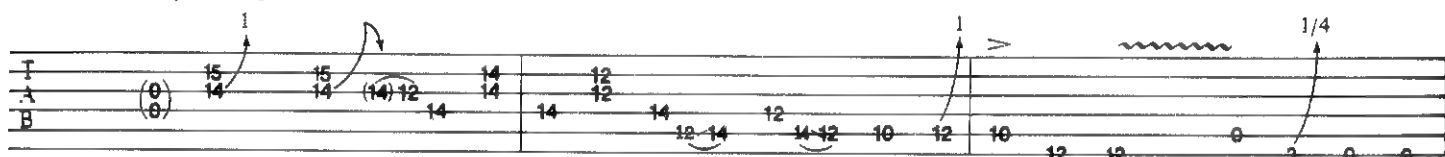
Let's shake it up!



Guitar solo 2

E5

0 00 7fr.



A5

x0 x x



hold bend

E5

D.S. al Coda II

The musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a half note G4, a half note F#4, and a half note E4. The melody then continues with a quarter note D4, a quarter note C4, and a quarter note B3. This is followed by a half note A3, a half note G3, and a half note F#3. The melody ends with a quarter note E3, a quarter note D3, and a quarter note C3. The score is marked with a double bar line and a repeat sign. The tempo is marked 'Allegretto' and the time signature is 3/4. The score is marked with a double bar line and a repeat sign. The tempo is marked 'Allegretto' and the time signature is 3/4.

D.S. $\frac{3}{4}$ al Coda II

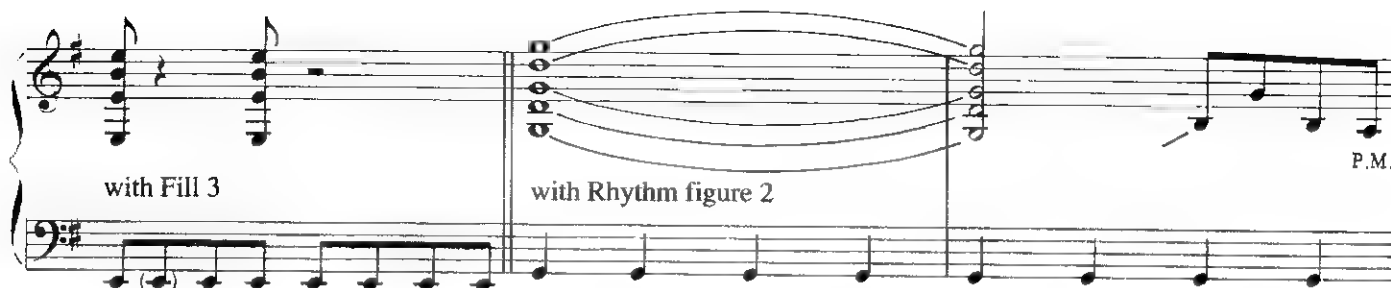
Coda II

G5

x00



It's a burn - in' fev - er



with Fill 3

with Rhythm figure 2

P.M.

A5

x0 xx

N.C.

E5

0 00 7fr.

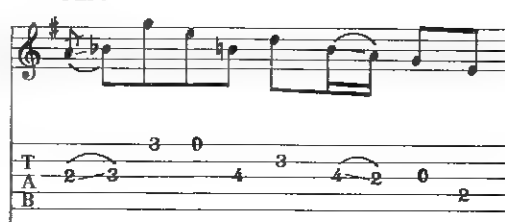


it's burn-in' in my soul, shake it up!



harmonic with vibrato dive

Fill 3



T	2	3	4	3	4	2	0	2
A	2	3	4	3	4	2	0	2
B	2	3	4	3	4	2	0	2

Let's shake it up! Shake!

A.H.-----

Guitar solo 3

G5
x00

A5
x0 xx

with Rhythm figure 2
(includes bass line)

T
A
B 12-14 12-14 12-14 12-10 12 10 12 10-12 12 14 12 14 12 14 15 14

E5
0 00 7fr.

P.M. P.M.

6 3 3

A.H.-----

T
A
B 12 14 14 12 14 12 15 12 15 12 15 12 14 12 14 14 14 14 14 5 2 0 3

semi-A.H.

A.H. A.H.

1/2 1 1 1/4 1

T
A
B 2 0 0 2 0 0 2 0 2 2 0 2 14 12 14 14 12

Musical score for "The Wind" by The Beatles, featuring guitar and bass parts. The guitar part includes a "hold bend" instruction and a diagram for the A5 chord. The bass part includes a "1" instruction and a diagram for the A5 chord. The score is in 4/4 time and includes a key signature change to one sharp (F#).

E5

0 2 0 2 0 0 7fr.

even bend

A.H.

1/2 1/2 1/2 1/2 1/2 1,2 1,2 1,2 1,2 1/2

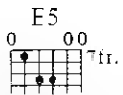
2 2 2 2 2 2 2 2 2 0 1

A5

x0 xx

The musical score consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#), representing the melody. It contains several measures of music with trills (marked 'T') and specific fingerings (5, 7, 3, 6, 7). Above the first measure is a diagram of a guitar headstock showing the tuning: x0 for the low E string and xx for the other strings. Below the first staff are three additional staves labeled 'T', 'A', and 'B'. These staves contain sequences of fret numbers corresponding to the notes in the melody above.

T
A
B



Handwritten musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a wavy line indicating a vibrato bar, followed by a series of eighth and sixteenth notes. The bass staff shows fingerings: 8, 10, 8, 7, 8, 7, 3, 5, 4, 3, 5, 3, 2, 0, 2, 2, (2), 0, 2, 0, 3, 0.

Handwritten musical notation for the second system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a wavy line indicating a vibrato bar, followed by a series of eighth and sixteenth notes. The bass staff shows fingerings: 0, 0, 2, 0, 14, 12, 14, 12, 14, 12, 12, 15, 15, 17, 15, 17, 17, 17, 17, (17), 15, 17, 17.

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a wavy line indicating a vibrato bar, followed by a series of eighth and sixteenth notes. The bass staff shows fingerings: 15, 15, 12, 12, 15, 12, 15, 17, 17, 17, 17, 17, 15, 17, 17, 13, (13), 11, (0).

Handwritten musical notation for the fourth system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a wavy line indicating a vibrato bar, followed by a series of eighth and sixteenth notes. The bass staff shows fingerings: 0, 0, 2, (2), 0, 2, 0, 2, 0, 3, 0.

The image shows a musical score for the song "The Rose Tree". It consists of two systems. The first system has a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. The second system has a bass clef and a key signature of one flat. It contains a bass line with fingerings (0, 2, 0, 2, 0, 5, 5, (5), 3, 5, 4, 2) and a figured bass line with figures (0, 2, 0, 2, 0, 5, 5, (5), 3, 5, 4, 2). The melody in the first system includes a triplet of eighth notes marked with a "3" and a measure with a "1/4" time signature. The bass line in the second system includes a measure with a "1/2" time signature. The song title "The Rose Tree" is written in a decorative font at the bottom of the page.

musical score for "Semi-A.H." (P.M.). The score is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked "Allegretto". The score consists of a single melodic line. Above the staff, there are two guitar chord diagrams: G5 (x00) and A5 (x0 xx). The score ends with a double bar line.

A musical score for a piece titled "A.H.". The score is written on a single staff with a treble clef. It features a series of eighth and sixteenth notes, many of which are beamed together. Above the staff, there are several slurs and accents. A small diagram of a guitar fretboard is shown above the staff, indicating the fingering for the notes. The diagram shows the first five frets, with the first fret labeled "0", the fifth fret labeled "5", and the seventh fret labeled "7fr.". The notes on the staff correspond to the positions on the fretboard. The piece is labeled "A.H." at the bottom left.

[illegible][illegible]

I Get All Shook Up

Lee

Medium shuffle (♩ - ♩) = 135

Intro

Electric guitar 1

mf with clean tone

P.M. P.M. snap

Electric guitar 2

Rhythm figure 1 (end Rhythm figure 1) with Rhythm figure 1 (7 times)

1/4 8 5

A G#7 A7 A G#7 A7 A G#7 A7

x0xxxxx xx xx xx xx 4fr. xx xx xx 5fr. x0xxxxx xx xx xx 4fr. xx xx xx 5fr.

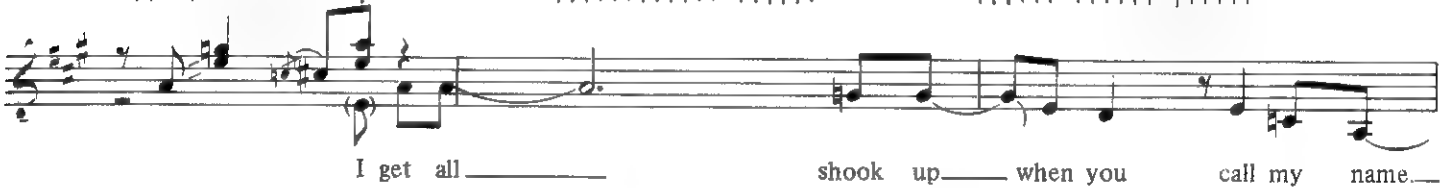
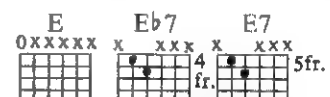
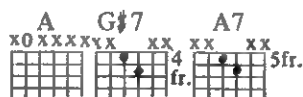
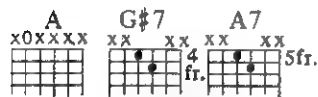
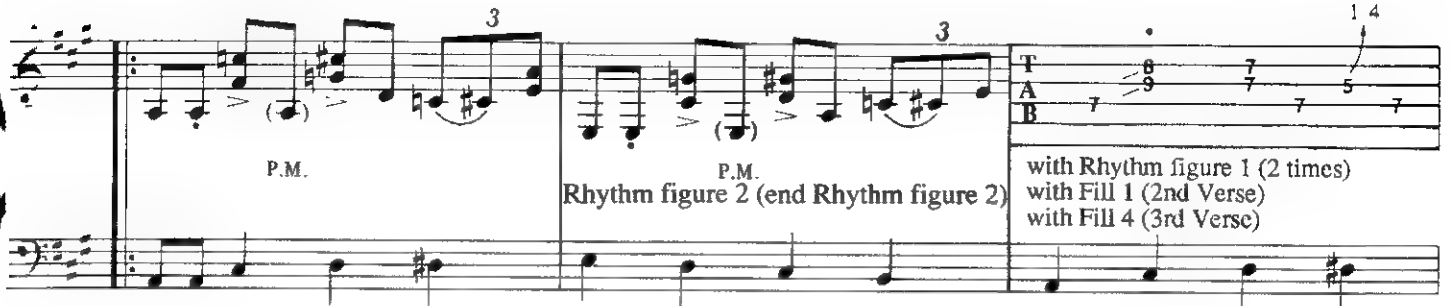
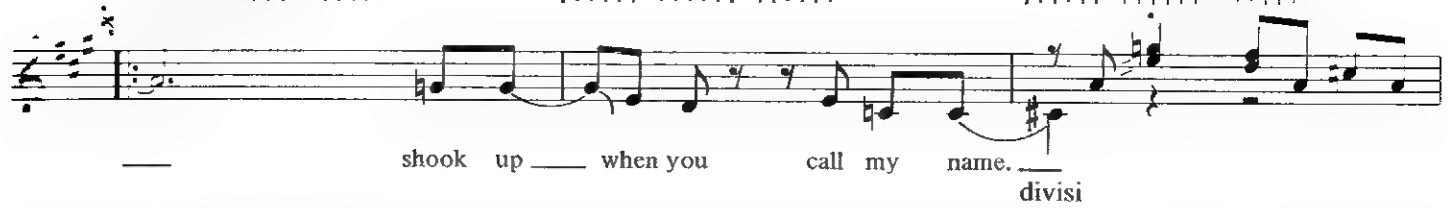
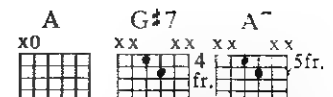
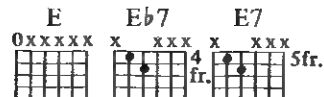
tr

divisi

1. (I) get all

tr

3



Fill 1



Fill 4



A $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & x & x & x & x \\ \hline \end{array}$
 G#7 $\begin{array}{|c|c|c|c|c|c|} \hline x & x & x & x & x & x \\ \hline \end{array}$ 4fr.
 A7 $\begin{array}{|c|c|c|c|c|c|} \hline x & x & x & x & x & x \\ \hline \end{array}$ 5fr.
 A $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & x & x & x & x \\ \hline \end{array}$
 G#7 $\begin{array}{|c|c|c|c|c|c|} \hline x & x & x & x & x & x \\ \hline \end{array}$ 4fr.
 A7 $\begin{array}{|c|c|c|c|c|c|} \hline x & x & x & x & x & x \\ \hline \end{array}$ 5fr.
 D5 $\begin{array}{|c|c|c|c|c|c|} \hline x & x & 0 & x & x & x \\ \hline \end{array}$
 A5 $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & x & x & x & x \\ \hline \end{array}$

divisi *gradual bend*

Get all _____ shook up _____ when you call _____

T (10) 10 (10) 8 10 9 10 10

with Rhythm figure 1 (2 times)
 with Fill 2 (2nd Verse)
 with Fill 5 (3rd Verse)

P.M. P.M.

To Coda I

E5 $\begin{array}{|c|c|c|c|c|c|} \hline 0 & x & x & x & x & x \\ \hline \end{array}$
 A5 $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & x & x & x & x \\ \hline \end{array}$
 D5 $\begin{array}{|c|c|c|c|c|c|} \hline x & x & 0 & x & x & x \\ \hline \end{array}$
 A5 $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & x & x & x & x \\ \hline \end{array}$
 E5 $\begin{array}{|c|c|c|c|c|c|} \hline 0 & x & x & x & x & x \\ \hline \end{array}$
 Eb7 $\begin{array}{|c|c|c|c|c|c|} \hline x & x & x & x & x & x \\ \hline \end{array}$ 4fr.
 E7 $\begin{array}{|c|c|c|c|c|c|} \hline x & x & x & x & x & x \\ \hline \end{array}$ 5fr.

_____ my name..You're the kind _____ of a wom-an drive a man _____

P.M. P.M. P.M. P.M. P.M.

Fill 2

T 10 10 8 10 8 9 5 6 7

Fill 5

T 7 6 6 7 8 7 5 8 7 7 6 5 3 4 2

in - sane. divisi

P.M.

with Rhythm figure 1 (4 times)
with Fill 3 (2nd Verse)

divisi

2. Don't know_
 3. Well, take__

P.M.

Fill 3

E E \flat 7 E7 A G \sharp 7 A7

0xxxxx x xxx x xxx 5fr. x0xxxxx xx xxx xx xxx 5fr. xx xxx xx xxx 5fr.

with Fill 5

of mine divisi

with Rhythm figure 1 (4 times)

A G \sharp 7 A7 A G \sharp 7 A7 A G \sharp 7 A7

x0xxxxx xx xxx xx xxx 5fr. x0xxxxx xx xxx xx xxx 5fr. x0xxxxx xx xxx xx xxx 5fr. D.S. al Coda I

P.M.

4. Whoa ho

Coda I

E5 G A A5

0 xxx x0000x x0 xx

my name.

let ring

1/4 8 5

Fill 6

Guitar solo 1

Chord diagrams for A, G#7, A7, E, Eb7, E7 are provided at the top of each system. The notation includes guitar-specific symbols like 'fr.' (fret) and '5fr.' (5th fret).

with Rhythm figure 3 (4 times)

Rhy. Fig. 3

snap

snap

snap

even bend $\frac{1}{2}$ divisi Get all

7 7 10 8 5 5 7 7 7 7 5 5 7 5

5th, 6th, 7th Verses

shook up — when you call my name. —

3 3

8va 3 3

divisi 17 15 15 12 13 14 14 13 Get all —

with Rhythm figure 1 (2 times)

shook up — when you call my name —

3 3

Chord diagrams: G#7 (xx xx 4fr.), A7 (xx xx 5fr.), A (x0xxxx), G#7 (xx xx 4fr.), A- (xx xx 5fr.).

Lyrics: I get

Chord diagrams: D5 (xx0 x), A5 To Coda II (x0 xx), E5 (0 xxx), A5 (x0 xx), D5 (xx0 x), A5 (x0 xx), E5 (0 xxx).

Lyrics: ... shook up when you call my name, You're the kind of wo-man drives a man

P.M. P.M. P.M. P.M. P.M. P.M.

Chord diagrams: Eb7 (x xxx 4fr.), E7 (x0 xxx 5fr.), 1. E (0xxxxx), Eb7 (x xxx 4fr.), E7 (x xxx 5fr.), A (x0xxxx), G#7 (xx xx 4fr.), A7 (xx xx 5fr.).

Lyrics: in - sane.

with Rhythm figure 2 (2 times) with Rhythm figure 1 (4 times)

Chord diagrams: A (x0xxxx), G#7 (xx xx 4fr.), A7 (xx xx 5fr.), A (x0xxxx), G#7 (xx xx 4fr.), A7 (xx xx 5fr.), A (x0xxxx), G#7 (xx xx 4fr.), A- (xx xx 5fr.).

Lyrics: 6. When you see

E 0xxxxx 4fr. E7 0xxxxx 5fr. E 0xxxxx 4fr. Eb7 0xxxxx 4fr. E7 0xxxxx 5fr. E 0xxxxx 4fr. Eb7 0xxxxx 4fr. E7 0xxxxx 5fr.

can do.

with Rhythm figure 2 (2 times)

with Rhythm figure 2 (2 times)

with Rhythm figure 1 (4 times)

with Rhythm figure 1 (4 times)

A 0xxxxxxx 4fr. G#7 0xxxxxxx 5fr. A7 0xxxxxxx 5fr.

7. Whoa ho, -

7. Whoa ho, -

7. Whoa ho, -

E5 0xxxx 4fr. A5 0xxxx 5fr.

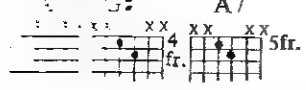
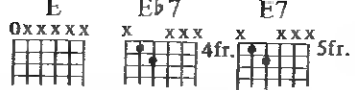
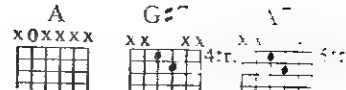
Coda II

my name, - Ya! divisi

P.M. let ring


Exercise 2

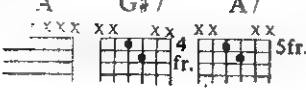

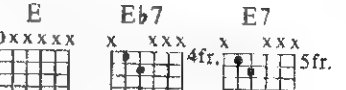
33

with Rhythm figure 3 (3 times)


1/4 1/2

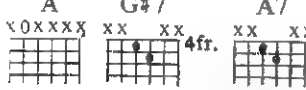




8va

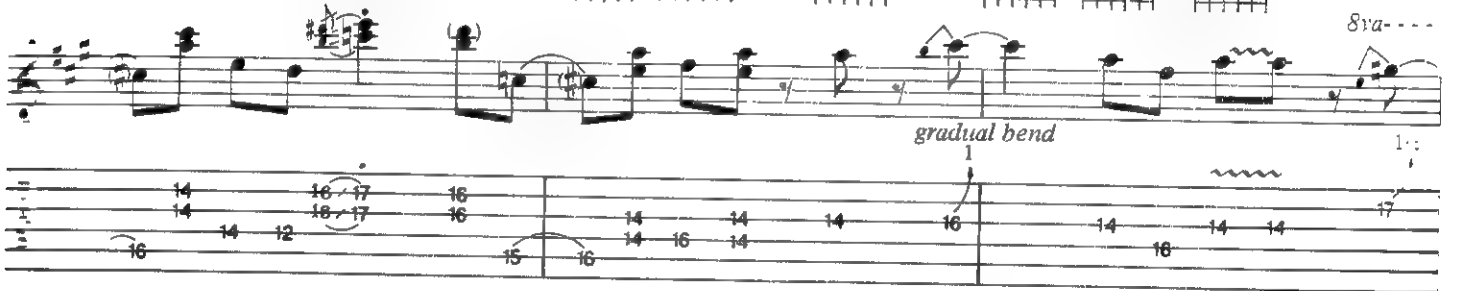
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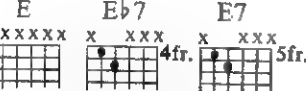
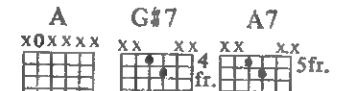



8va----


gradual bend


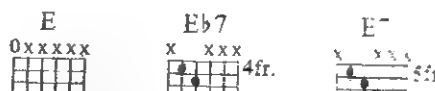


1/2


3

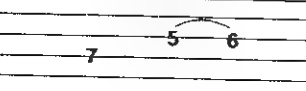
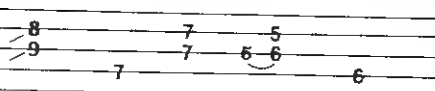


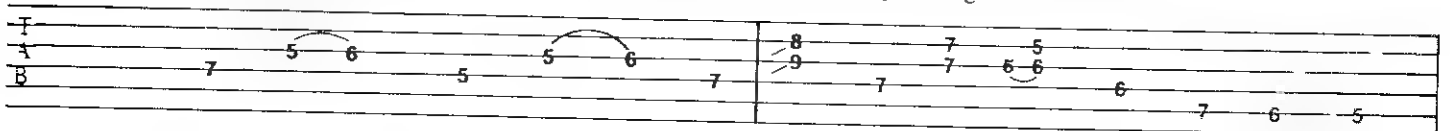



with Rhythm figure 1

with Rhythm figure 2





40

A

x0xxxx

N.C.

A5

x0 xx

unaccompanied guitar

Additional Lyrics

2. I don't know what loving you will do,
'Cause I know what a jealous heart will do.
I don't know what to do, but I'll try to be true.
I don't know about you, but I know I love you.
3. Well, take this heart and soul of mine.
Well take this heart and soul of mine.
We'll just take this heart and hang it on a line.
You can take this heart and soul of mine.
4. Wo, oh... wo, oh... don't break my heart.
Wo, oh... wo, oh... don't break my heart
I get all shook up when you call my name.
5. (repeat 1st Verse)
6. When you see what real good love can do,
Well, love makes a broken heart come through.
So I'm giving it all, now it's up to you
So let's see what real good love can do.
7. (repeat 4th Verse)



Victim Of Circumstance

Lee/Gould

Moderately fast ♩ = 121

Intro

Guitar 2

Guitar 1 divisi

f

B♭5 C5 3fr. B♭5/C C5 3fr. B♭5/C F5 8fr. E♭5/F F5 8fr. E♭5/F 8fr.

Rhythm figure 1 (downstemmed part only)

(end Rhythm figure 1)

with Rhythm figure 1 (2 times)

Guitar 1

F5 8fr.

semi-A.H. - - - A.H. semi-A.H. - - -

with Rhythm figure 1 (1st bar only)

 3fr.
 


 3fr.

This world is driv - in' me cra - zy. Things go in' on me - bad.

P.M. P.M. P.M. with Rhythm fill 1 (2nd, 3rd Verses) P.M. P.M. P.M.

 8fr.
 
 3fr.
 
 8fr.
 

Wait - ing in the dole_ queue for the mon-ey to come down.

with Rhythm fill 2 (2nd, 3rd Verses) P.M. P.M. P.M. with Rhythm fill 1 (2nd, 3rd Verses)

 3fr.
 
 8fr.
 
 3fr.
 

No won-der this boy turned bad. I'm_ gon - na write my M. _

P.M. P.M. P.M. with Rhythm fill 2 (2nd, 3rd Verses) P.M. P.M. P.M.

Rhythm fill 1




T
A
B

Rhythm fill 2




T
A
B

— P. Say what the fuck's — go-in' on, —

with Rhythm fill 1 (2nd, 3rd Verses) P.M. P.M. P.M. with Rhythm fill 2 (2nd, 3rd Verses)

All my life — I'm run-nin' on emp - ty, Watch-in' ev-'ry - bod - y else have fun, —

P.M. P.M. P.M. with Rhythm fill 1 (2nd, 3rd Verses) P.M. P.M. P.M.

Chorus

— I'm a vic - tim of cir - cum - stance, a vic - tim of cir -

with Rhythm fill 3 (2nd, 3rd Verses) with Fill 1

Rhythm fill 3

T
A
B

3 6

Fill 1

T
A
B

11-13

Chord progressions for the first system:

$E\flat 5/C$ $C5$ $B\flat 5/C$ $F5$ $E\flat 5/F$ $F5$ $E\flat 5/F$ $C5$ $B\flat 5/C$ $F5$

1st - 5th 108

This boy nev-er ev-er stood a chance.

with Fill 1

with Fill 2
with Fill 1 (2nd Verse)

To Coda

Chord progressions for the third system:

$F5$ $E\flat 5/E$ $F5$ $E\flat 5/F$ $C5$ $B\flat 5/C$ $C5$ $B\flat 5/C$ $F5$

I'm a vic-tim of cir - cum - stance, — whoa_ yea! —

with Fill 3

Chord progressions for the fifth system:

$C5$ $B\flat 5/C$ $C5$ $B\flat 5/C$ $F5$ $E\flat 5/F$ $F5$

cum - stance, — whoa — Ow!

with Fill 4

Fill 2

8va

T	13	(13/11)	13
A			
B			

Fill 3

T	11	10	8-10	(10)	8
A					
B					

Fill 4

hold bend

T	11	11	10	10	(10)	8-10	13
A							
B							

Tritar solo 1

with Rhythm figure 1 (8 times)
includes chord progression

A.H.-----
dig in 1/4 1/4

A.H.-----
1/4 1

A.H.-----
1/4

hold bend 1/4 1

8va----- loco

1 4 1/4

8va-----

gradual bend 1 1/2 3

1 1 1

8va-----

hold bend

P.M. P.M.-----

D.S. al Coda

stance — Ow! Vic - tim of cir -

with Fill 5

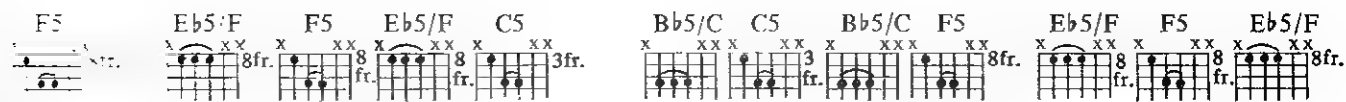
cum - stance, vic - tim of cir - cum - stance. —

with Rhythm figure 1 (4 times)

This boy nev - er ev - er stood a chance. — Ah!

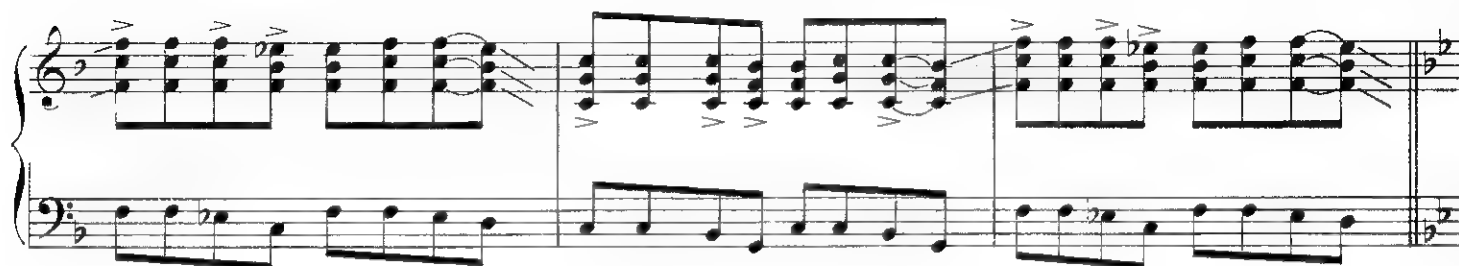
Fill 5

T 10 (10) 8 10
 A 8 10 8
 B



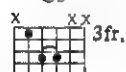
Vic-tim of cir-cum-stance,

Ow!



Guitar solo 2

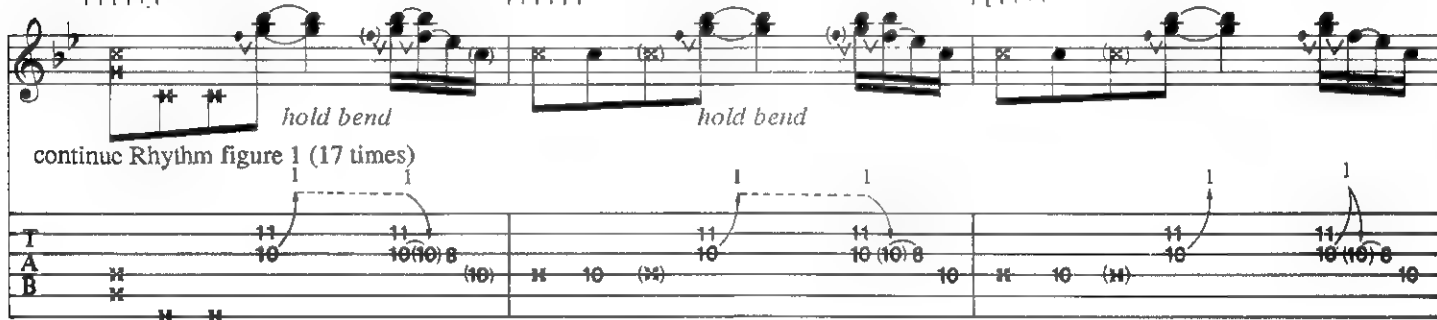
C5



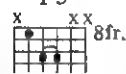
F5



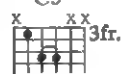
C5



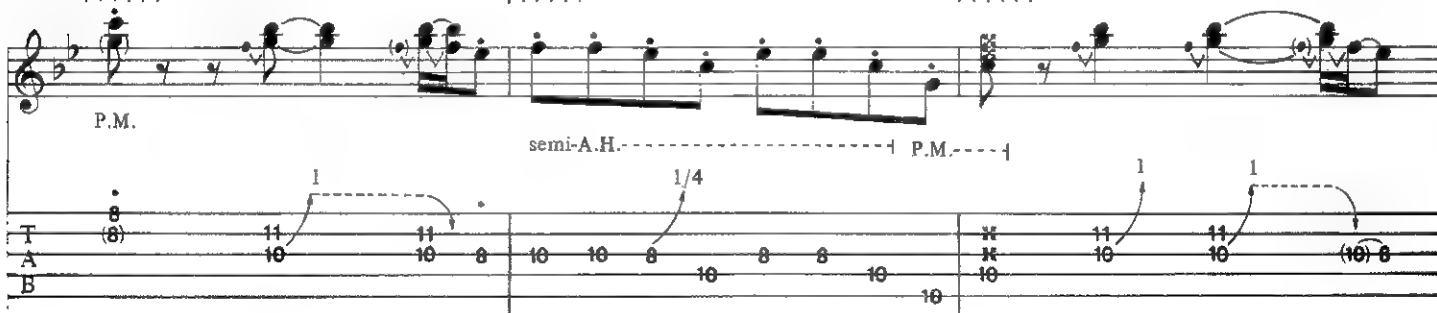
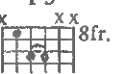
F5



C5



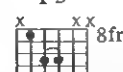
F5



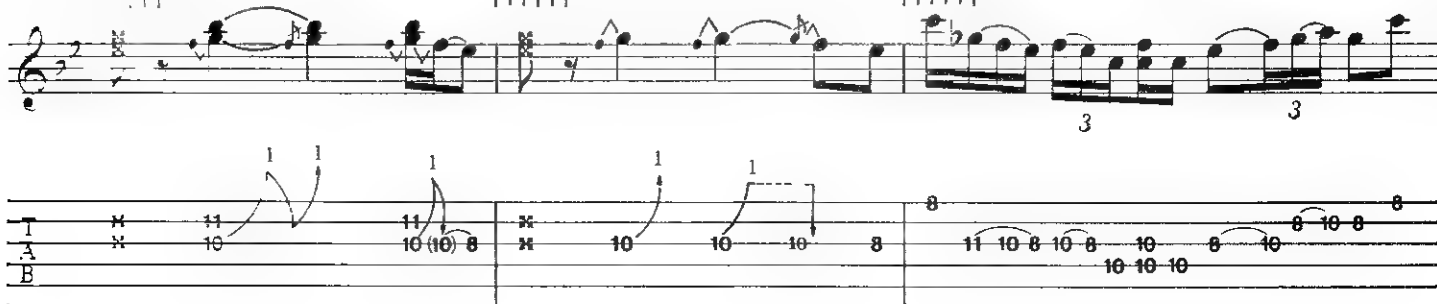
C5



F5



C5



Handwritten musical score for guitar, featuring six systems of music. Each system includes a treble clef staff, a bass clef staff, and a fretboard diagram. The score is written in G major (one sharp) and 4/4 time.

System 1: Treble staff begins with a wavy line and a 1/4 note. Bass staff has a 13 fret. Fretboard diagram for C5 (3fr.) is shown. Treble staff continues with a melodic line, including a wavy line and a 1/4 note. Bass staff has a 13 fret. Fretboard diagram for F5 (8fr.) is shown. Treble staff ends with a wavy line. Bass staff has a 13 fret. Fretboard diagram for C5 (3fr.) is shown.

System 2: Treble staff begins with a wavy line and a 1/4 note. Bass staff has a 13 fret. Fretboard diagram for C5 (3fr.) is shown. Treble staff continues with a melodic line, including a wavy line and a 1/4 note. Bass staff has a 13 fret. Fretboard diagram for F5 (8fr.) is shown. Treble staff ends with a wavy line. Bass staff has a 13 fret. Fretboard diagram for C5 (3fr.) is shown.

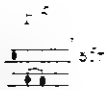
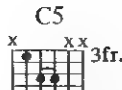
System 3: Treble staff begins with a wavy line and a 1/4 note. Bass staff has a 13 fret. Fretboard diagram for F5 (8fr.) is shown. Treble staff continues with a melodic line, including a wavy line and a 1/4 note. Bass staff has a 13 fret. Fretboard diagram for C5 (3fr.) is shown. Treble staff ends with a wavy line. Bass staff has a 13 fret. Fretboard diagram for F5 (8fr.) is shown.

System 4: Treble staff begins with a wavy line and a 1/4 note. Bass staff has a 13 fret. Fretboard diagram for C5 (3fr.) is shown. Treble staff continues with a melodic line, including a wavy line and a 1/4 note. Bass staff has a 13 fret. Fretboard diagram for F5 (8fr.) is shown. Treble staff ends with a wavy line. Bass staff has a 13 fret. Fretboard diagram for C5 (3fr.) is shown.

System 5: Treble staff begins with a wavy line and a 1/4 note. Bass staff has a 13 fret. Fretboard diagram for F5 (8fr.) is shown. Treble staff continues with a melodic line, including a wavy line and a 1/4 note. Bass staff has a 13 fret. Fretboard diagram for C5 (3fr.) is shown. Treble staff ends with a wavy line. Bass staff has a 13 fret. Fretboard diagram for F5 (8fr.) is shown.

System 6: Treble staff begins with a wavy line and a 1/4 note. Bass staff has a 13 fret. Fretboard diagram for C5 (3fr.) is shown. Treble staff continues with a melodic line, including a wavy line and a 1/4 note. Bass staff has a 13 fret. Fretboard diagram for F5 (8fr.) is shown. Treble staff ends with a wavy line. Bass staff has a 13 fret. Fretboard diagram for C5 (3fr.) is shown.

Additional markings include "rake" and "tr" (trill) in the bass staff of the fifth system.

8va-

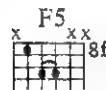
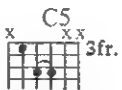
3 3 3 3

1

T 13 13 (15) 15 18 18 15 18 18 15 18 15 18 18 15

A

B


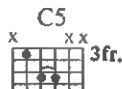
8va

1 1 1 1 1 1 1 1 1 1,4

T 18 (18) 15 18 (18) 15 18 (18) 15 18 (18) 15 18 (18) 15 18 (18) 15 18 (18) 15 13 15 11

A

B

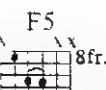
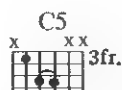



13 11 10 8 10 10 10 10 10 6 6 8 8 8 6 6 8

T

A

B

3 3 3

1

T 8 10 8 11 8 (8) 10 (10) 8 10 10 8 10 10 10 10 8 11 6 7 8 11

A

B

Chord diagrams: C5 (3fr.), F5 (8fr.)

Time signatures: 1/4, 1/4, 1/4, 1/4, 1

Measure numbers: 6, 6, 6

Tempo/mood: *simile*

Additional Lyrics

- 2 See the big fat rich man in his Rolls - Royce,
Squeaky clean kids by his side.
I get the shit, they get the chances.
I get to walk, they get to ride.
You know I'm your problem boy,
I never even stood a chance.
Pent up frustrations running inside of me now,
I'm a victim of circumstance.
3. What you doin' for the workers?
What you doin' for the unemployed?
Keep dishing out money for all those jerkers,
Can't say I'm overjoyed.
So don't mess with my life,
I've had to scrape and fight.
Just give me some hope it's gonna get better,
Maybe I can sleep at night
I'm a victim of circumstance.

Going To Chicago

Lee/Hinkley

Medium Rock ♩ = 112

Intro

Gtr. 2

Gtr. 1 divisi

f P.M.

Rhy. Fig. 1 (downstemmed part only)

Bb5 C5 G5 Gm G5 Gm G5 C5

1 1/2 1 1/4

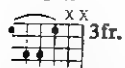
(end Rhythm figure 1) with Rhythm figure 1

hold bend

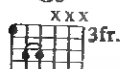
P.M. P.M.

Verse

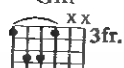
Gm



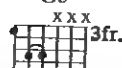
G5



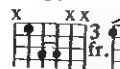
Gm



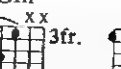
G5



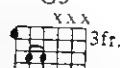
C5



Gm



G5



with Rhythm figure 1 (4 times)

with Fill 1

P.M.

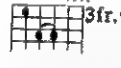
P.M.

P.M.

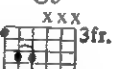
Bb5



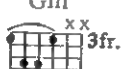
C5



G5



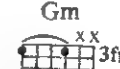
Gm



G5



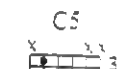
Gm



G5



C5



rock and roll

shoes. Ain't go-in'

to no air - port

ain't gon-na get

no plane,

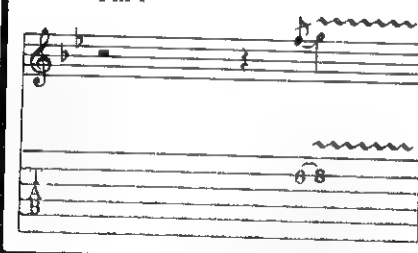
I'm

with Fill 2

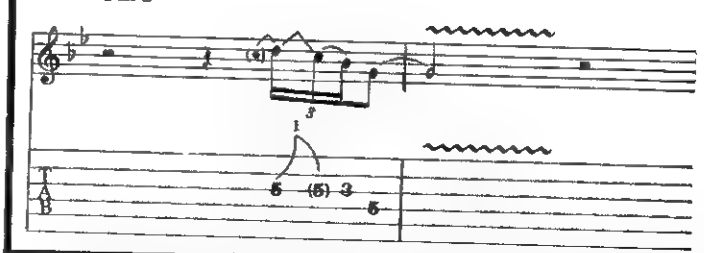
P.M.

with Fill 3 P.M.

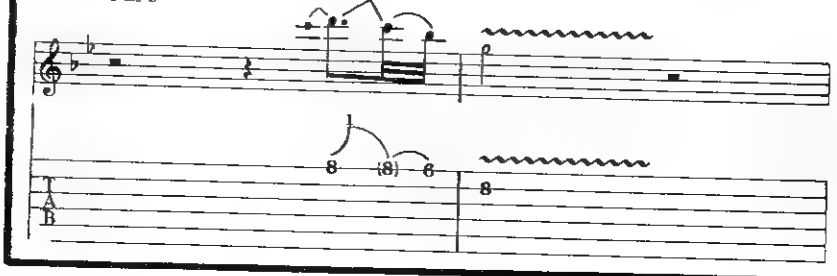
Fill 1



Fill 2



Fill 3











look - in' for my roots — that's why I take the train. — Go - in' — down to Mem - phis,












noth - in' left to lose, — Take a - long — my Gib - son gon - na play some blues. —











String a - round my suit - case, pock - et full of rye, — There's some - thing 'bout the blues — that al - ways




1



Fill 5



Fill 6



Shuffle feel ($\text{♩} = \text{♩}^3$)

Guitar solo 1

B \flat 5 C5 G5 D F G F D F G F

3fr. 3fr. 5fr. 8fr. 10fr. 8fr. 5fr. 8fr. 10fr. 8fr.

8va

makes me cry.

1 1/4

15 (15) 13 15 15 13 13 15 13 14 15 13 14 15 13 14 15

with Drum fill with Rhythm figure 2 (8 times)

3 3

D F G F D F G F

5fr. 8fr. 10fr. 8fr. 5fr. 8fr. 10fr. 8fr.

(8va)

1/4 3 5

13 15 15 15 15 13 14 12 10 12 10 12 12 12 10 12 10 13 10

D F G F D F G F

5fr. 8fr. 10fr. 8fr. 5fr. 8fr. 10fr. 8fr.

8va

3 3 hold bend

13 (13) 10 13 13 (10) 15 13 15 13 15 15 15 15 15 15

Rhythm figure 2

($\text{♩} = \text{♩}^3$)

D F G F

7	7	5	7	10	12	10
7	7	5	7	10	12	10
6	6	3	6	8	10	8

Chord diagrams: F (8fr.), G (10fr.), F (8fr.), D (5fr.), F (8fr.), G (10fr.), F (8fr.).

Fret numbers: 13, 13, 15, 13, 14, 14, 12, 10, 12, 10, 10, 12, 10, 12, 12, 10, 8, 10, 8, 10.

Verse

Chord diagrams: Gm (3fr.), G5 (3fr.), Gm (3fr.), G5 (3fr.), C5 (3fr.), Gm (3fr.), G5 (3fr.).

3. Tired of get-tin' no-where work-in' nine to five, Got to get a-way so I can

with Rhythm figure 1 (2 times) with Fill 7 (ad lib simile fills on 4th Verse) P.M.

Chord diagrams: Bb5, C5 (3fr.), G5 (3fr.), Gm (3fr.), G5 (3fr.).

feel a - live. You've on - ly got one life, that's

with Fill 8 P.M.

Fill 7

Fret numbers: 5, (6), 3, 5.

Fill 8

Fret numbers: 8, 6, 8, 6, 8, 8, 6.

Gm 3fr. G5 3fr. C5 3fr. Gm 3fr. G5 3fr.

what they say to me, — Time it is — a - wast - in' when I

with Fill 9 P.M. P.M.

Guitar solo 2

Bb5 C5 G5 To Coda G5 Gm G5 C5 3fr.

should be free... 1 2 A.H. 1 1/4

T A B

with Rhythm figure 1 (2 times)

Gm 3fr. G5 3fr. Bb5 C5 G5 Gm G5 3fr.

3 A.H. P.M. A.H. 1 A.H.

T A B

Fill 9

T A B

[illegible]

Chords: C5, G5, Gm, G5, C5, Gm, G5

with Rhythm figure 1 (2 times)
includes bass line

Chords: Bb5, C5, G5, Gm, G5, Gm, G5, C5

P.M. P.M.

Chords: Gm, G5, Bb5, C5, G5

with drum fill

Chords: D, F, G, F, D, F, G, F, D, F, G, F

w Rhy. Fig. 2
(includes bass line)

Chords: D, F, G, F, D, F, G, F

hold bend

The image shows a page of guitar sheet music, likely for a piece in D major. The page is divided into four systems, each consisting of a guitar staff and a bass staff. The music is written in standard notation with treble and bass clefs. Above the guitar staff, there are fretboard diagrams for various chords and scales, labeled with letters (D, F, G) and fret numbers (5fr., 8fr., 10fr., 12fr.). The first system includes a 'rush tempo' instruction. The second system includes a 'hold bend' instruction. The third system includes a 'rush tempo' instruction. The fourth system includes a 'hold bend' instruction. The music features various musical notations, including triplets, sixteenth notes, and slurs. The bass staff contains fret numbers and some musical notation, including a 'rush tempo' instruction. The page is numbered '1' in the top right corner.

5fr. F 8fr. G 10fr. F 8fr. D 5fr. F 8fr. G 10fr. F 8fr.

3 3 6 3 3

D 5fr. F 8fr. G 10fr. F 8fr. D 5fr. F 8fr. G 10fr. F 8fr.

3 1 4 1/4 1/4 1/4 3 3

D 5fr. F 8fr. G 10fr. F 8fr. D 5fr. F 8fr. G 10fr. F 8fr.

3 3 3 6 6 6 6

D 5fr. F 8fr. G 10fr. F 8fr. D 5fr. F 8fr. G 10fr. F 8fr.

3 3 3 1/4 3 1 1 3 1

D 5fr. F 8fr. G 10fr. F 8fr. D 5fr. F 8fr. G 10fr. F 8fr.

3 hold bend hold bend hold bend hold bend

18va-

 hold bend 3 hold bend 3 hold bend 3 hold bend 3

 1 1 1 1 1 1

 20 20 20 20 20 20 20 20 20 20 20 20 15 17 13 15

 T A B

begin fade

 1/4 3

 A.H. 1/4 P.M. A.H. P.M.

 10 10 12 10 12 10 8 10 8 10 8 8 10 8 8 (10) 8

 T A B

3

 P.M. A.H. A.H. P.M.

 8 10 8 10 8 8 8 10 8 8 10 11 11 10 8 10

 T A B

3

 1 1

 12 10 12 10 12 10 13 10 13 13

 T A B

8va-

 1 1/2 1/2 1

 17 15 13 15 15 13 15

 T A B

D 5fr. F 8fr. G 10fr. F 8fr. D 5fr. F 8fr. G 10fr. F 8fr.

1-2 1/4 3 3 3

T 17 15 17 13 15 13 15 15 13 14 15 13 15 13 15 13 14

D 5fr. F 8fr. G 10fr. F 8fr. D 5fr. F 8fr. G 10fr. F 8fr.

3 3 3 3 3 3 3 3

P.M.-----

T 14 12 10 12 10 12 10 (12) (10) 12 12 12 10

A 14 12 10 12 10 12 10 (12) (10) 12 12 12 10

B 12 10 12 10 8 10 8 10 8 10 8 10 10 12 12 10

D 5fr. F 8fr. G 10fr. F 8fr. D 5fr. F 8fr. G 10fr. F 8fr. D 5fr.

3 3 3 3 3 3 3 3

1/4 1 1 1 1 1/4

T 12 10 12 10 10 12 12 12 10 10 12 12 (12) 10 10 10

A 12 10 12 10 10 12 12 12 10 10 12 12 (12) 10 10 10

B 10 12 12 10 12 12 12 12 10 12 12 12 (12) 10 12 10

fade out

Additional Lyrics

4. I've done a lot of talking, now it's time to make a stand.
 Instead of playing safe, I should be playing with the band.
 You've got to keep on moving, you've heard it all before.
 This time I'm gonna make it, won't be back no more.

Wild Is The River

Lee/Gould

Medium Rock ♩ = 124

Intro

Gtr. 1  C5

Gtr. 2  G  F


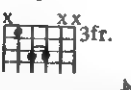

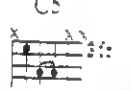
f 8va-.....








Verse

G5  C5  F5  C5 

1. I don't need (a) hur - ri - cane blow - in' to tell me there's a storm. a - storm



G5 3fr. C5 3fr.

I don't need no chain a-round my neck to

F5 C5 3fr. G5 3fr.

tell me that I'm all tied down. All I need - ed was a

with Fill 1 (2nd, 3rd Verses)

C5 3fr. F5 C5 3fr. G5 3fr.

lit - tle sa - tis - fac - tion, try - in' to put me back on the track.

Fill 1

T
A
B

5 3 2 5 1 2 3

What I get is a typ - i - cal re - ac - tion, for me there'll be no turn - ing back -

C5 3fr. F5 3fr. C5 3fr.

Chorus

Wild is the ri - ver,

G5 3fr. N.C. C 3fr. F F#sus4 8fr. F 8fr.

wild and run - nin' free, Wild

C 3fr. C/G 3fr. G 3fr. C 3fr.

let ring

ri - ver, the ri - ver of no re - turn...

1. C5 3fr. 2. C5 3fr.

C 3fr. F C 3fr.

Wild is the ri-ver, wild and

G 3fr. C 3fr. F

run-nin' free. Wild is the ri ver, the

let ring

C 3fr. G 3fr. F

ri-ver of no re-turn.

with Fill 2

Fill 2

T
A
B

0 3 6-7 5

Guitar solo

Chord diagrams for C, G, and F are shown at the top. The C chord diagram shows a barre at the 3rd fret. The G chord diagram shows a barre at the 3rd fret. The F chord diagram shows a barre at the 1st fret.

The first system of music features a treble clef staff with a melodic line starting on a whole note C4, followed by a series of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. A dashed line labeled "8va-" indicates an octave shift. The bass clef staff shows a bass line with notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. Fingering numbers 1, 13, 11, 13, 11, 13, 13 are indicated above the bass line.

The second system of music continues the bass line from the first system, with notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3.

Chord diagrams for C and G are shown above the treble staff. The treble staff features a melodic line with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff shows a bass line with notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. Fingering numbers 8, 7, (7), 5, 7, 5, 7, 7, 5, 3, 5, 3, 3, 3, 5, 7, 5, 7, 5, 7, 9, 8, 10, 8, 10, 10, 8 are indicated above the bass line.

The third system of music continues the bass line from the second system, with notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3.

Chord diagrams for F and C are shown above the treble staff. The treble staff features a melodic line with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff shows a bass line with notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. Fingering numbers 10, 10, 8, 8, (8), 8, 10, 8, 10, 8, 6, 7, 7, 9, 8, 9, 7, 5, 7, 5, 7, 7, 5, 7 are indicated above the bass line.

The fourth system of music continues the bass line from the third system, with notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3.

THE BEATLES
THE RIVER OF NO RETURN

1. GUITAR

2. BASS

3. PIANO

4. VOCALS

5. LYRICS

6. CHORDS

7. FINGERING

8. RHYTHM

9. TEMPO

10. KEY

11. TIME SIGNATURE

12. INSTRUMENTS

13. DYNAMICS

14. PHRASES

15. REHEARSAL MARKS

16. CREDITS

17. PAGES

18. NOTES

19. REFERENCES

20. OTHER

21. FOOTNOTES

22. APPENDICES

23. INDEX

24. GLOSSARY

25. BIBLIOGRAPHY

26. DISCOGRAPHY

27. FILMOGRAPHY

28. PHOTOGRAPHY

29. MUSIC VIDEOS

30. LIVE PERFORMANCES

31. RECORDINGS

32. RELEASES

33. REISSUES

34. REMASTERS

35. REMIXES

36. REMASTERED EDITIONS

37. REMASTERED VERSIONS

38. REMASTERED EDITIONS

39. REMASTERED VERSIONS

40. REMASTERED EDITIONS

41. REMASTERED VERSIONS

42. REMASTERED EDITIONS

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158. REMASTERED EDITIONS

159. REMASTERED VERSIONS

160. REMASTERED EDITIONS

161. REMASTERED VERSIONS

162. REMASTERED EDITIONS

163. REMASTERED VERSIONS

164. REMASTERED EDITIONS

165. REMASTERED VERSIONS

166. REMASTERED EDITIONS

167. REMASTERED VERSIONS

168. REMASTERED EDITIONS

169. REMASTERED VERSIONS

170. REMASTERED EDITIONS

171. REMASTERED VERSIONS

172. REMASTERED EDITIONS

173. REMASTERED VERSIONS

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176. REMASTERED EDITIONS

177. REMASTERED VERSIONS

178. REMASTERED EDITIONS

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180. REMASTERED EDITIONS

181. REMASTERED VERSIONS

182. REMASTERED EDITIONS

183. REMASTERED VERSIONS

184. REMASTERED EDITIONS

185. REMASTERED VERSIONS

186. REMASTERED EDITIONS

187. REMASTERED VERSIONS

188. REMASTERED EDITIONS

189. REMASTERED VERSIONS

190. REMASTERED EDITIONS

191. REMASTERED VERSIONS

192. REMASTERED EDITIONS

193. REMASTERED VERSIONS

194. REMASTERED EDITIONS

195. REMASTERED VERSIONS

196. REMASTERED EDITIONS

197. REMASTERED VERSIONS

198. REMASTERED EDITIONS

199. REMASTERED VERSIONS

200. REMASTERED EDITIONS

201. REMASTERED VERSIONS

202. REMASTERED EDITIONS

203. REMASTERED VERSIONS

204. REMASTERED EDITIONS

205. REMASTERED VERSIONS

206. REMASTERED EDITIONS

207. REMASTERED VERSIONS

208. REMASTERED EDITIONS

209. REMASTERED VERSIONS

210. REMASTERED EDITIONS

211. REMASTERED VERSIONS

212. REMASTERED EDITIONS

213. REMASTERED VERSIONS

214. REMASTERED EDITIONS

215. REMASTERED VERSIONS

216.

Fill 3

9 7 6 7 7

ri - ver, wild and run - nin' free

with Fill 2 w/Fill 4

Vocal harmony simile

Wild is the ri-ver, the ri-ver of no re - turn.

ritard

divisi

let ring

T
A
B

Fill 4

T
A
B

Additional Lyrics

2. I don't need a telegram to tell me,
 I got the message long ago.
 I have seen the writing on the wall
 Telling me it's time to go.
 I don't need it spelled out to the letter
 To tell me that I'm on the wrong track.
 All I know is that a chance is for the better,
 There'll never be no turnin' back.

3. I don't need a preacher here to show me,
 Or tell me where I'm going wrong.
 I don't need no money in my jeans,
 'Cause I know that I'll get along.
 All I know, a change is surely comin',
 Gonna turn your world around.
 Watching as the river is a-flowin',
 Listen and you'll hear the sound.

Saturday Night

Medium Rock ♩ = 125

Lee/Gould

Electric guitar

Intro

G5 B♭5 G5 F5 G5 B♭5 G5 C5 B♭5

f

G5 B♭5 G5 F5

G5 B♭5 G5 C5 B♭5 G5 F5 B♭

Verse

acoustic guitar enters

C B \flat C B \flat F

x 3fr. x 3fr. x 10 fr. x 8fr.

I wan - na rock to - night. And tell 'ya ba - by that I

Rhythm figure 1

C B \flat C B \flat C B \flat

x 3fr. x 3fr. x 3fr. x 10 fr.


feel al - right. _ If you think _ that I'm down,

F B \flat C B \flat


x 8fr. x 3fr. x 3fr.


Take an - oth - er look 'cause I've found

(end Rhythm figure 1)




An - oth - er girl, — She's cool! No - bo - dy's claim
 Mid - night — late show, Are you rea - dy babe?





no - bo - dy's fool. I'm gone, I'm sold,
 Let's go! I wan - na rock, to - night





I wan - na rock, — I wan - na roll! Yeah, ——— it
 Live it up — and do it right!



Rhythm figure 2
divisi

feels so good, (I'm) gon-na love you ba - by like a lov-ing man should.

N.C. Yeah, _____ I'm feel - in' al - right, that's the name of the game _____ or _____

divisi

Sat - ur - day night! name of the game _____ on a Sat - ur - day night

divisi

(end Rhythm figure 2)

Chord diagrams: F5, B \flat 5, G5, F5, G5, B \flat 5, G5, C5, B \flat 5.

Chord diagrams: G5, B \flat 5, G5, F5, G5, B \flat 5, G5, C5, B \flat 5, G5, F5.

Guitar solo 1

Chord diagrams: B \flat , C, B \flat , C, B \flat , F, B \flat .

with Rhythm figure 1 (2 times)
(includes bass line)

semi A.H.-----

dig in

Chord diagrams: C (3fr.), B \flat , C (3fr.), B \flat , C (3fr.).

8va-

1/4 1 1 1

T 11 13 13 (13) 11 13 13 13 (13) 11 13 11 11 13

A

B

Chord diagrams: F (8fr.), B \flat , C (3fr.), B \flat .

rake A.H.

1 4 1 1 4

T 10 8 10 10 10 10 8 10 8 (10) 10 8 10 6 8 6 8 6 8 6 8 6

A

B

Chord diagrams: C (3fr.), B \flat , C (3fr.), B \flat (10fr.), F (8fr.), B \flat .

hold bend A.H.

1 1 1/4 A.H.

T 11 10 11 11 10 (10) 8 10 10 8 10 10 8 10 8 8 8 6 8 8 6 8 6

A

B

Chord diagrams: C (3fr.), B \flat , C (3fr.), B \flat (8va-), C (3fr.), B \flat .

1

T 8 10 8 8 10 8 10 8 11 13 11 13 13 (13) 11 13

A

B

Chord diagrams: F (8fr.), B \flat (8va-), C (3fr.), B \flat .

1 1

T 14 13 13 13 12 14 13 16 15 19 15 18 18 18

A

B

C N.C. 3fr. Bb/C C 3fr. F 8fr. Eb/F F 8fr.

Yeah, _____ it feels so good, (I'm) gon - na love you ba - by like a

divisi

C Bb/C C Eb5 C5 N.C. C Bb C C 3fr. 3fr. 3fr. 6fr. 3fr. 3fr. 3fr.

lov - ing man sholud. Yeah, _____ I'm feel - in' al - right, that's the

divisi

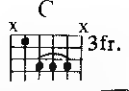
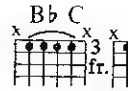
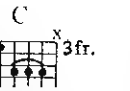

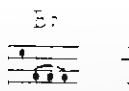
1. F Eb/F F C Bb/C C Bb/C 8fr. 8fr. 3fr. 3fr. 3fr.

name of the game _____ on a Sat - ur - day night!

2. F Bb B C Bb/C C 8fr. 2fr. 3fr. 3fr.

name of the game _____ on a Sat - ur - day night!

divisi

N.C.     

Yeah! _____ Yeah! _____

with Rhythm figure 2 semi A.H.-----

1 1 1/4 1 4

10 8 10 8 10 10 8 10 10 8 10

Bass line

C  Bb/C  C  Bb/C  C  N.C.  C  Bb/C  C 

Yeah! _____

semi A.H.-----| even bend A.H. P.M.

1/2 1/4 1/4

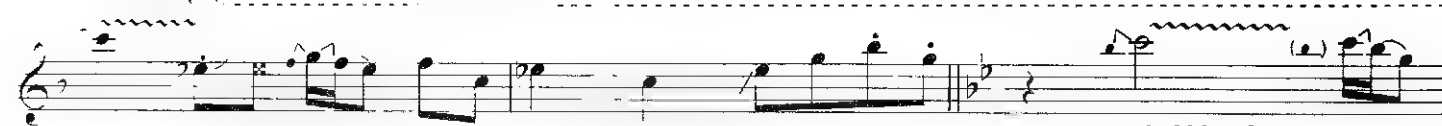
10 10 8 10 8 6 8 6 8 10 8 10 8 10 8 10

Bass line

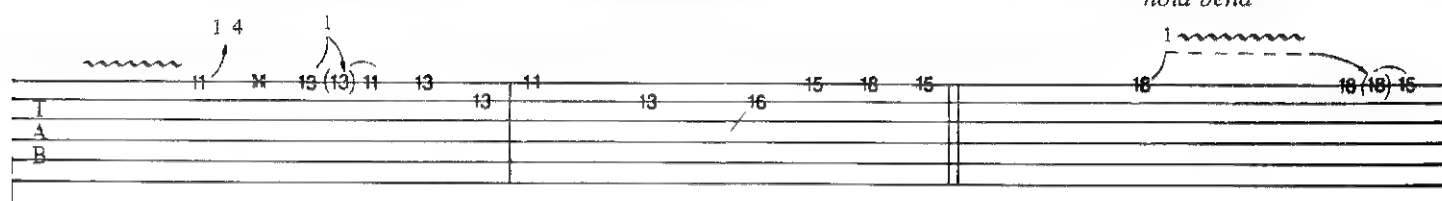







... of the game on a Sat-ur-day night! Woo! Guitar solo 2



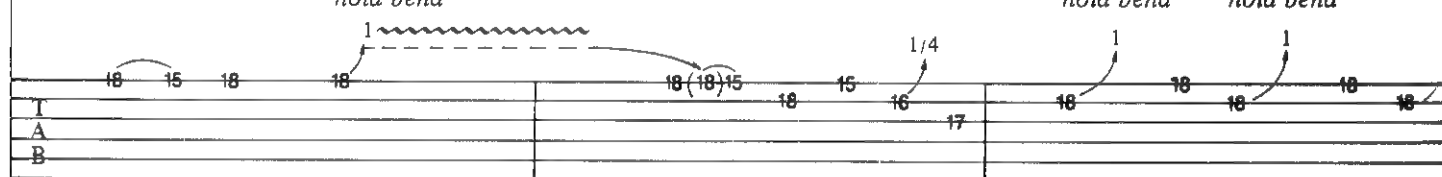
hold bend

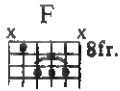

8va--

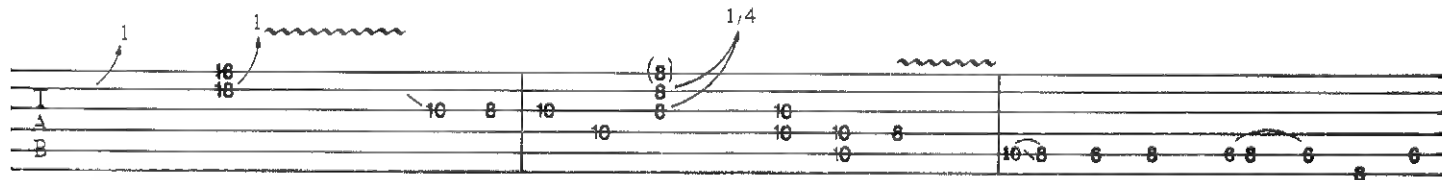
hold bend hold bend hold bend



8va--

hold bend hold bend






[illegible][illegible]

Musical score for "The Wind" by George Gershwin. The score is in G major, 4/4 time, and consists of 12 measures. The melody is written on a single staff with a treble clef. The accompaniment is written on a three-staff system (Tenor, Alto, Bass) with a common time signature. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes. The accompaniment consists of a steady eighth-note bass line and a tenor line with occasional chords. The piece ends with a "fade out" instruction.

Bad Blood

Lyons/Crooks

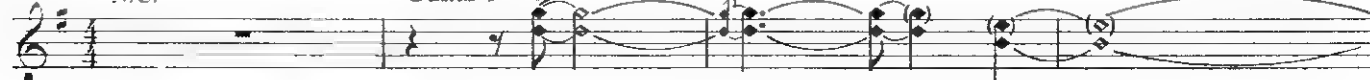
Moderately slow ♩ = 80

8va

Intro

N.C.

Guitar 1



mp with echo

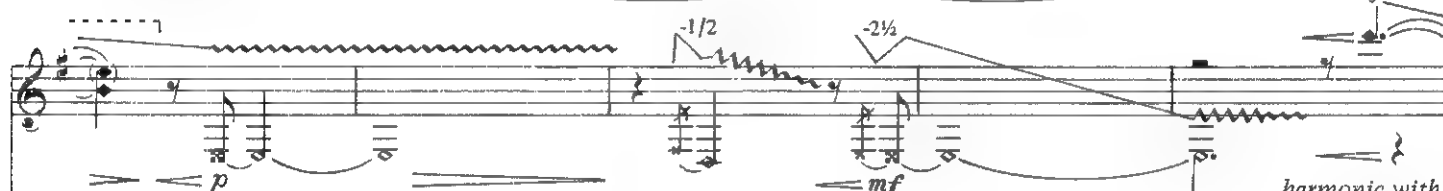
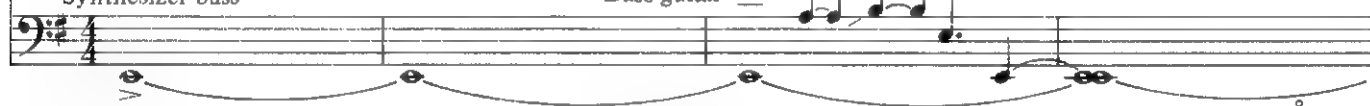
harmonic

vibrato bar even dive



Synthesizer bass

Bass guitar

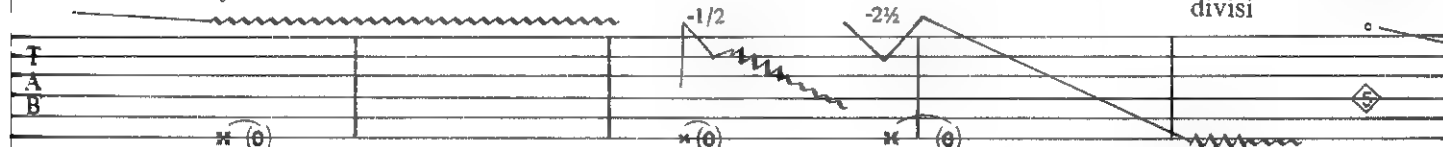


feedback

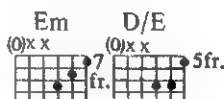
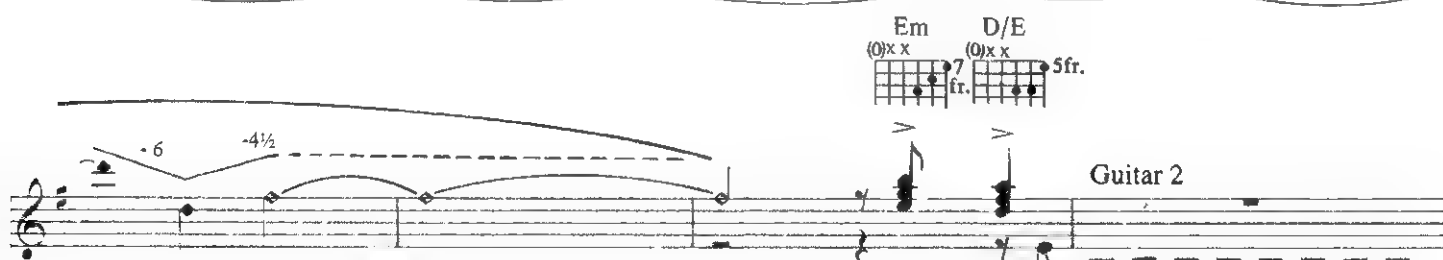
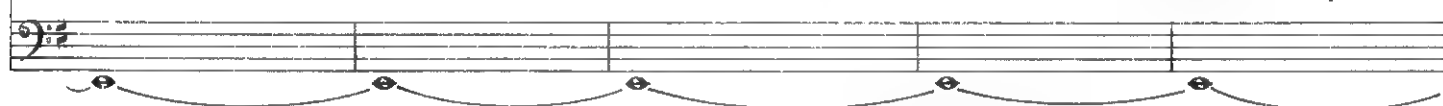
hold bar down

mf w/Distortion
vibrato bar even dive

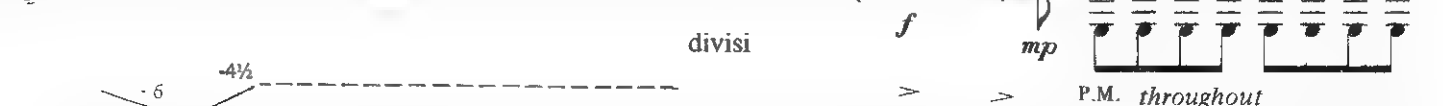
harmonic with
vibrato bar -
even dive



vibrato bar depressed



Guitar 2

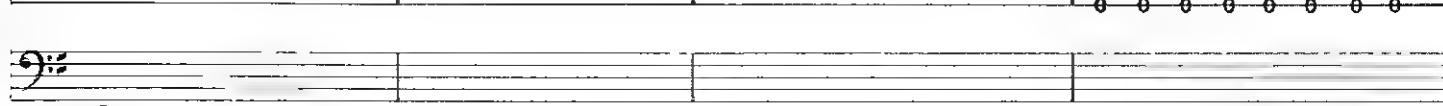


divisi

f

mp

P.M. throughout



Em (0)x x 7 fr. D E (0)x x 5fr.

(continue synthesizer bass) Bass guitar

Em (0)x x 7 fr. D/E (0)x x 5fr.

Gtr. 3 feedback

Rhythm figure 1 (end Rhythm figure 1) with Rhythm figure 1 (2 times)

Em (0)x x 7 fr. D/E (0)x x 5fr. 8va

harmonic with vibrato bar

harmonic Gtr. 4 with distortion dist. let ring

-1½ -1½ 1½

Em D E

fr. 5fr.

3

harmonics let ring

even dive

pull vibrato bar up 1½ steps, then vibrate while releasing

feedback

vibrato bar

1½

-1½

+1½

semi-A.H.-----4

6

3

A.H.

1/4

4 3 5 3 5 3

3 5 3

4

5

0

3

3

W

1st, 2nd, 3rd Verses

E5

0 xxx

1. I've been run - nin', I've been wild so long,

with Fill 1 w/simile fills (2nd, 3rd Verses)

Fill 1

6

feedback

1/2

2 (2) 0

2

feedback

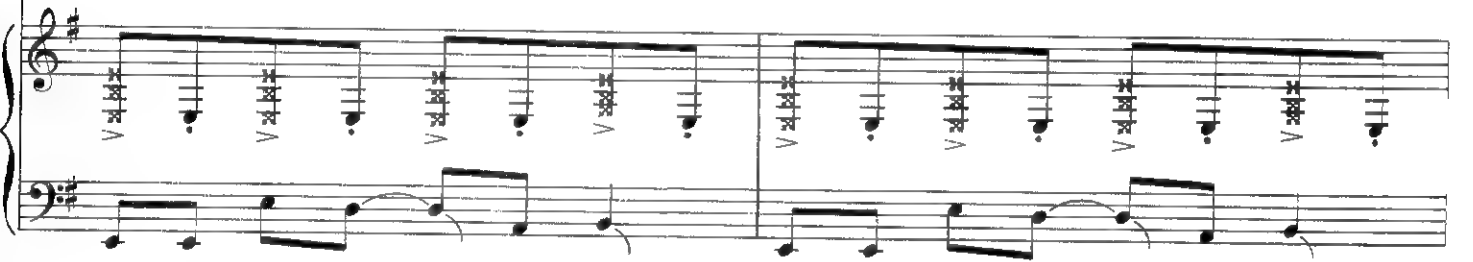
vibrato bar



Don't know the dif - f'rence_ bet-ween right and wrong._



Last pro-duc - tion_ of a long_ hard line, _

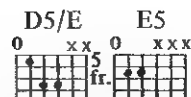


Be-in' born was just the first_ of my crimes. I said



Fill 2

The "Fill 2" section is enclosed in a rectangular box. It contains two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#), showing a melisma (a long, sustained note) on the word "first" before continuing with quarter notes. The bottom staff is a guitar or bass line in bass clef, showing a sequence of notes and rests, including a triplet of eighth notes and a quarter note.



roll on riv - er, roll on, Noth-in' stops the flood.—

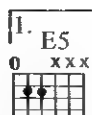
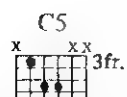
divisi
Rhythm figure 2



To Coda

Some souls ain't — for sav - ing,—

(end Rhythm figure 2)



Can't help bein' born with (a) bad blood! —

divisi
with Fill 3

Fill 3

2. E5

G5 A5

I can see a-round ev-'ry cor - ner.

w/Fill 3
divisi

E5 A5 E5

o - pen an - y door. (I) gave the touch to Mi - das (I'll) give you an - y - thing!

w/Fill 4

A5 E5 B5

sat - is - fy your greed, there's just one thing I need, Ev' - ry - thing!

vibrato bar dive

Fill 4

dig in

A H

7 7 5 5 7

E5



First system of guitar notation. The treble clef staff shows a melodic line with a triplet of eighth notes and a "hold bend" instruction. The electric guitar staff (T, A, B strings) shows fingerings: 5, (5) 3, 5, 5, 5, 5, (5), 3 0 3, 4 2, 0 0, 2. The bass clef staff shows a supporting bass line.

Second system of guitar notation. The treble clef staff features a melodic line with a "hold bend" instruction and a triplet of eighth notes. The electric guitar staff (T, A, B strings) shows fingerings: 2, 12 (12), 0 2 12 0 2 12, 0 2 12 2, 0 2 0 2, 2 (2) 0, 0 2 0, 2 0, 3 0 3. The bass clef staff shows a supporting bass line.

Third system of guitar notation. The treble clef staff includes a melodic line with a triplet of eighth notes and a "P.M." (Pinch Harmonic) instruction. The electric guitar staff (T, A, B strings) shows fingerings: 2 2 2 2 0, 2 0 2, 0 3, 2, 0, 2 (2) 0 (2) 0, 0 2 0, 2 1 0, 3, 2. The bass clef staff shows a supporting bass line.

First system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various ornaments and a triplet of eighth notes. Below the staff are two staves labeled T, A, and B, containing fret numbers and fingerings. The T staff has a 1/4 note ornament. The A staff has a 1/4 note ornament. The B staff has a 1/4 note ornament. The B staff also contains a triplet of eighth notes. The B staff contains a triplet of eighth notes.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various ornaments and a triplet of eighth notes. Below the staff are two staves labeled T, A, and B, containing fret numbers and fingerings. The T staff has a 1/4 note ornament. The A staff has a 1/4 note ornament. The B staff has a 1/4 note ornament. The B staff also contains a triplet of eighth notes. The B staff contains a triplet of eighth notes.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various ornaments and a triplet of eighth notes. Below the staff are two staves labeled T, A, and B, containing fret numbers and fingerings. The T staff has a 1/4 note ornament. The A staff has a 1/4 note ornament. The B staff has a 1/4 note ornament. The B staff also contains a triplet of eighth notes. The B staff contains a triplet of eighth notes.

90

C5

B5

E5

3fr.

8va

hold bend

1 1/2 1 1/2 1 1/2 1

vibrato bar

semi-A.H.

19 19 19 19 (19) 15 17 15 15 17 15 17 17 15 17 17 17 17 0 0 2

3 0

The musical score is divided into three systems. The top system features a guitar solo on a treble clef staff with a key signature of one sharp (F#). The solo begins with a series of eighth notes, followed by a triplet of eighth notes, and ends with a quarter note. A wavy line indicates a vibrato bar. The middle system shows a vocal line on a three-staff system (Tenor, Alto, Bass). The Tenor part has a single note 'T'. The Alto part has a note '2'. The Bass part has a sequence of notes: '2', '0', '2', '0', '0', '1', '0', '3', '2', '0'. A wavy line indicates a vibrato bar. The bottom system features a bass line on a bass clef staff with a key signature of one sharp (F#). The bass line begins with a series of eighth notes, followed by a quarter note, and ends with a half note.

C5 B5

Coda x x x 3fr. x 0 x

The musical score is written for guitar and piano. The guitar part is in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a Coda section featuring two fretboard diagrams: the first for C5 (3rd fret, 1st string) and the second for B5 (5th fret, 1st string). The main melody is played on the treble clef staff, starting with a quarter note G4, followed by an eighth note F#4, a quarter rest, and then a series of eighth and quarter notes ascending to G5. The piano part is written on a grand staff (treble and bass clefs). The right hand plays chords and single notes, while the left hand plays a simple bass line. The lyrics 'Can't help bein' born with (a) bad blood!' are written below the guitar staff.

Can't help bein' born with (a) bad blood! _____

E5

0 xxx

divisi semi-A.H.-




2 2 2 2 2 2 2 0

2 1 0

3 0 3

0 2 0 2 0 2 0

2 2 2 2 2 1 0 3


Roll on — riv - er, roll on. — { noth - in' stops — the —
just can't stop — the il —



harmonic vibrato bar

semi-A.H. 1/4

with simile fills on repeat





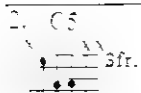
Some souls ain't — for sav - ing, — Can't help bein', born with (a) bad blood. —



ah!
divisi

1 3 1/4 1 2

with Rhythm figure 2



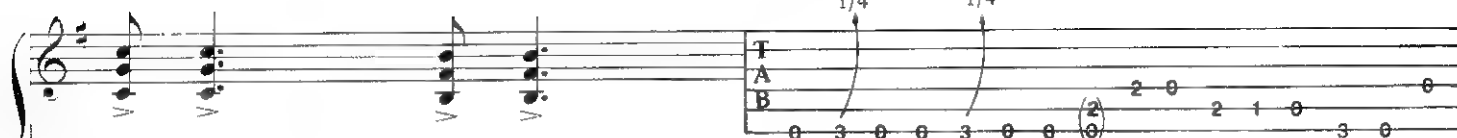
Can't help bein', born with (a) bad blood!

A.H.-----

divisi

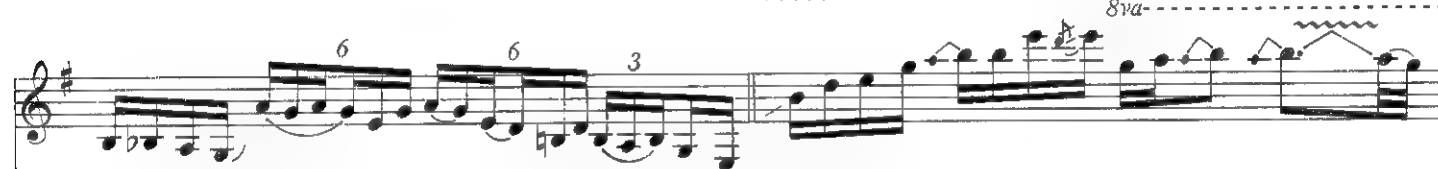
1/4

1/4



with Rhythm figure 2

Guitar solo 2

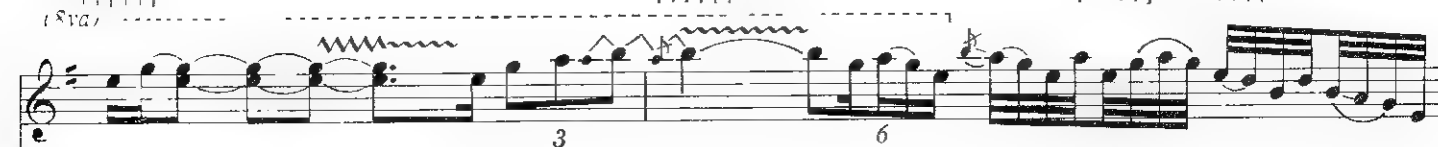
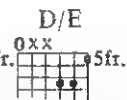
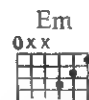
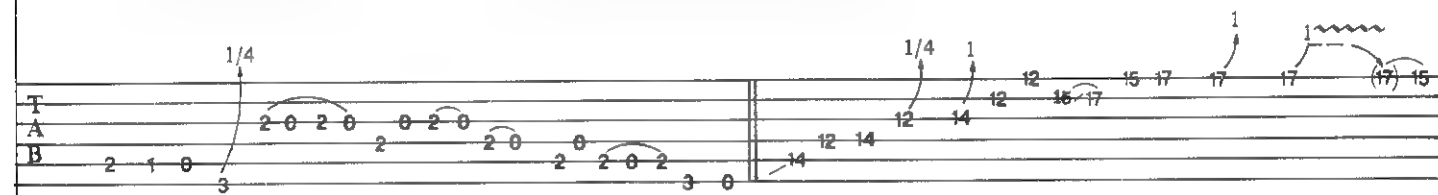


1/4

1/4

1

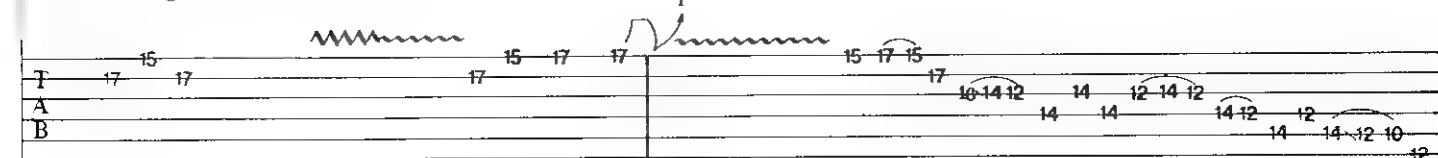
1



let ring

vibrato bar

1



11 10 10 3

T A B

E5

12 11 10

T A B

B5

8va

rake

3

T A B

C5

3fr.

B5

E5

harm mic with vibrato bar

T A B

[illegible]

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It features several triplet markings over groups of notes. A diagram above the staff shows a fretboard grid with the notation "E5" and "0 x x x". Below the staff, there are handwritten annotations: "lay back" under a series of eighth notes, and "vibrato bar even dive and release" under a section involving a vibrato bar symbol and a "-1" marking. The bottom staff contains fingerings for three parts labeled T, A, and B. Part T has fingerings like 4, 5, 5, 5, 3, 5. Part A has fingerings like 4, 2, 0, 2, (2), 0, 2, 0. Part B has fingerings like 2, 2, 1, 0, 0, 1, 2. There are also markings like "1/2" and "1" above specific notes.

The musical score for "The Wind" by John Cage is presented in two systems. The first system features a guitar part in G major (one sharp) and a prepared piano part. The guitar part begins with a tremolo on the 12th fret of the treble string, followed by a triplet of eighth notes on the 14th fret. The prepared piano part has a tremolo on the 12th fret of the treble string and various fret numbers (12, 14) on the bass strings. The second system continues the guitar part with a tremolo on the 12th fret, followed by a triplet of eighth notes on the 14th fret. The prepared piano part has a tremolo on the 12th fret of the treble string and various fret numbers (12, 14) on the bass strings. A diagram for the B5 harmonic is shown above the guitar part, indicating the 5th fret on the 1st string, 2nd string, and 4th string.

Additional lyrics

2. Born in the jungle, you've got to fight to survive.
You'll never take me dead or alive.
Life ain't about living, it's tryin' not to drown.
Gonna rise up, gonna tear you down.
3. Listening to your conscience gets you nowhere fast.
Want to see into the future, better look to the past,
'Cause I'll be rising when the sun goes down.
You don't know me, I've always been around.

Working In A Parking Lot

Lyons/Nye/Crooks

Medium Fast Rock ♩ = 139

Intro

C5 5fr. B5 4fr. A5 4fr. B5 4fr. N.C. A5 5fr. C5 5fr.

guitar with distortion

f Partial P.M.-----4

1st Verse

B5 4fr. A5 4fr. B5 4fr. A5 4fr. C5 5fr. B5 4fr. A5 4fr. B5 4fr.

I. Well, I took this job _____ when I

moved to the ci - ty last year. _____ There ain't one _____

P.M.-----4 P.M.-----4

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B5 A5 B5 A5 C5 B5 A5 B5

xx xx 4fr. x0 xx xx xx 4fr. x0 xx xx xx 5fr. xx xx 4fr. x0 xx xx xx 4fr. xx xx 4fr.

— thing that I need, I've got it all right here.

P.M.-----4

T A B

5 4 2 4 3 0 (0) 5 5 4 2 4

D5 C5 B5 D5 (type 2) A5

xx xx 7fr. xx xx 5fr. xx xx 4fr. xx 0 x x0 xx

Por - sches, Fer - ra - ris, and Mer - ce - des Benz, Lots

T A B

2 2 7 7 5 4 3 2 3 2 3 0 0 0 2

C5 B5 A5 E5

xx xx 5fr. xx xx 4fr. x0 xx 0 xxx

— of pret - ty wo - men that I call friends. — I wrote back — and said I'm

T A B

2 5 4 2 3 0 0 0 2 2 2 2 5 4 2

Am7
x 0 x x 5fr.

do - in' real - good, I'm work - in' in a park - ing lot in Hol - ly - wood! 2. Found a

T
A
B

3 0 0 0

2nd Verse

A5
x 0 x x 5fr.

two room - shack, I guess you'd call it op - en plan.

with Fill 1

Got a yard out back that I share - with a pool clean - (in')

(with simile fills on 3rd Verse)

Fill 1

(with pick and middle finger)
hold bend

1
0 8 8 8 7 5 5 1/4

T
A
B

7 7 7 7 (7) 5 7 5 5 7 7

man. — Sign read "Wel-come to view." I

w/Fill 2



no view at all. — I'm look - in' out the win - dow, star - in' at the wall. If I could

with Fill 3

with Fill 4



Fill 2

8va- — — — — —

hold bend

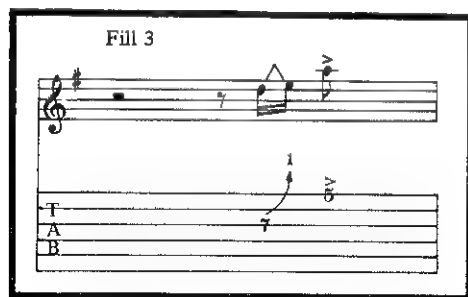
1 15 15 15 7 5 5 7 1/4 1/4 8 5 7



Fill 3

1 8v

7



Fill 4

1 10 8 9



F5
0 x x x

Am⁷
x 0 x x Sfr.

see 'round cor - ners, things would look real_ good. I'm_ work - in' in a park - ing lot in

Chorus
A5
x 0 x x

Hol - ly - wood! (I) got all_ I_ need_ to_ get my_ thrills._

Rhythm figure 1 with Fill 5

D5
x x x x 7fr.

Don't_ drink,_ no_ booze,_

Fl 5

1 4 1 4 1, 2

7 9 8 8 9 8 8 8 10 9 8 9 7 5 7 5

A5  F5 

— don't — take no — pills. — Drive fast cars, — with

with Fill 6

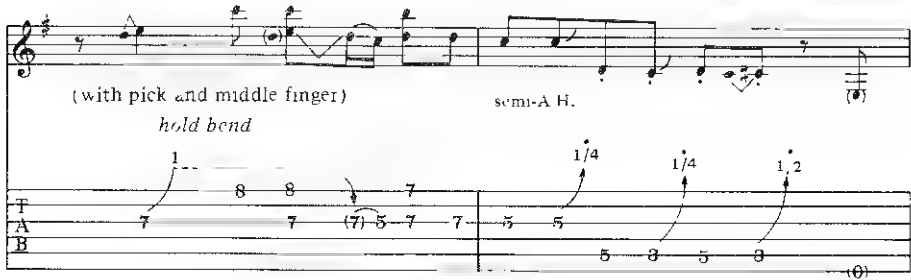
Am7  5fr. To Coda I ⊕ To Coda II ⊕⊕

big wide — wheels, — I'm — work - in' in a park - ing lot in Bev - er - ly Hills Uh!

(end Rhythm figure 1)

Fill 6


(with pick and middle finger) hold bend semi-A H.



7 8 8 7 (7) 5 7 7 5 5 5 3 5 3 (0)

Guitar solo 1

A5



(Double stops played w/pick and middle finger)
hold bend hold bend hold bend hold bend

dig in
semi-A.H.-----

T A B

1 8 8 1 8 8 1 8 8 1 8 8 8 7

(7) 7 7 7 7 7 7 7 8 7 7 7 7 (7) 5 7 (7) 5 5 7 5 5 7 5 8

E5



A5



1/4 1/2

T A B

5 5 3 0 0 2 3 2 0 3 0 0 0 2 2 0 1 0 2 0 0 3 4 2 0 6 7

D S al Coda

3 She was one

1 2 semi-A.H.----- 1 2

T A B

5 5 5 7

Coda I


Bev - er - ly Hills!

T A B


5 5 5 5 5 5 3 5 3

Guitar solo 2

D



A



(Rhy. gtr. simile to chorus)
A.H. A.H.----- 1/4

T A B

5 7 5 7 5 5 7 7 5 5 10 8 10 (10) 8 10 8 10 10

D



hold bend hold bend hold bend hold bend

1 1/4 1 1/4 1

T A B

8 7 8 7 (7) 5 7 7 8 7 (7) 5 7 7 (7) 5 7

A

hold bend hold bend A.H. A.H. A.H.

1 1/4

T
A
B

7 (7) 5 7 7 (7) 5 5 7 7 (7) 5 (7) (7) 7 5 7 7 5 3 5

D

T
A
B

3 5 5 3 5 3 7 9 7 9 7 9 7 11 10 12 10 12 12 14 14

A

F#7

D

T
A
B

16 14 16 14 17 14 17 7 (7) 5 7 11 10 10 11 10 12

E

dig in divisi

(I) got all

T
A
B

8 10 10 8 10 8 2 4 2 5 4 2 4 2 2 3 0

D.S. al Coda II

Bev-er-ly Hills. Got all _____ I need to get my thrills;

8va-----

with Rhythm figure 1

divisi

Don't drink, no booze, don't take no pills.

Well I'm driv - in' fast cars with


let ring

big wide wheels, I'm work - in' in a park - ing lot in Bev - er - ly Hills!

Guitar solo 3

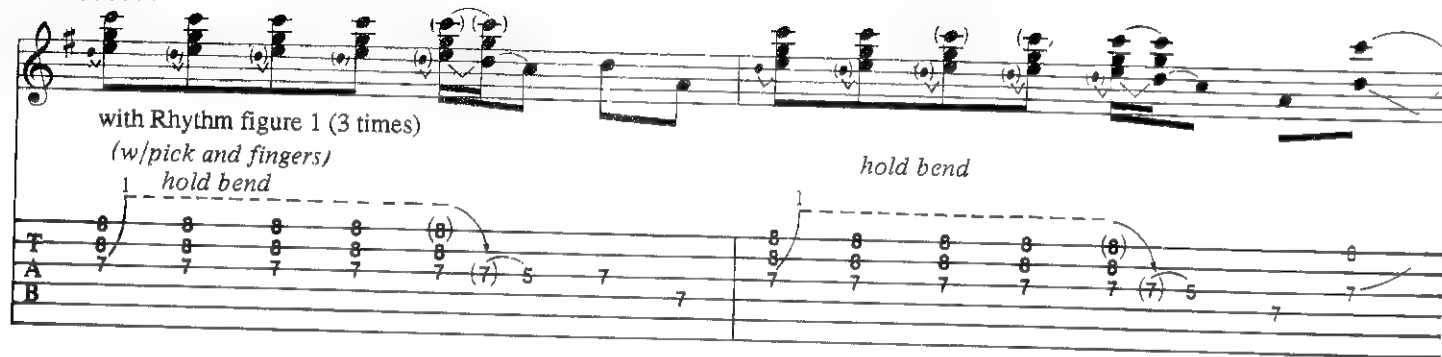
115

A



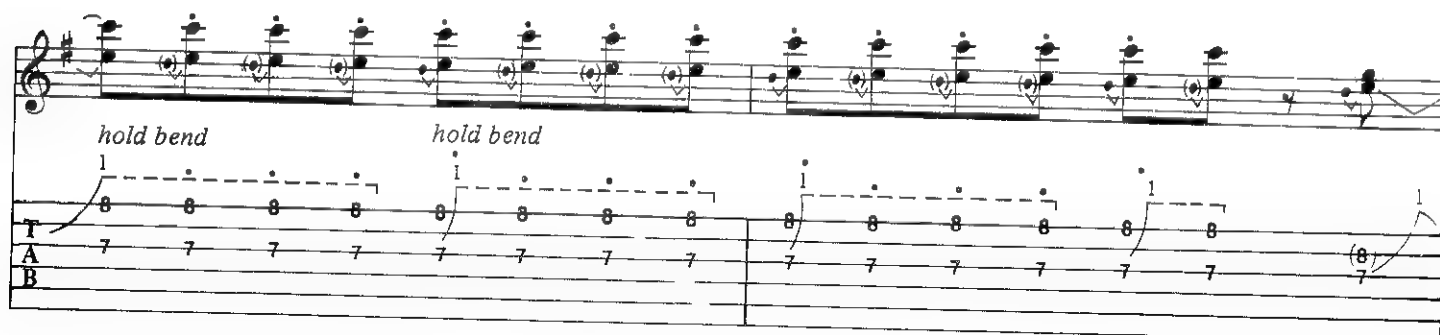
with Rhythm figure 1 (3 times)
(w/pick and fingers)
hold bend

hold bend




hold bend

hold bend



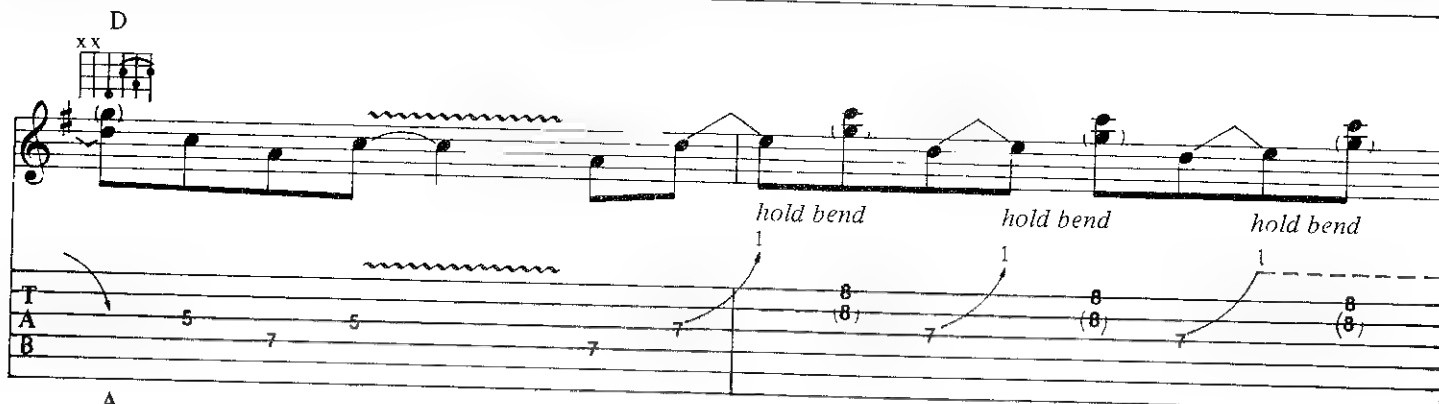
D




hold bend

hold bend


hold bend



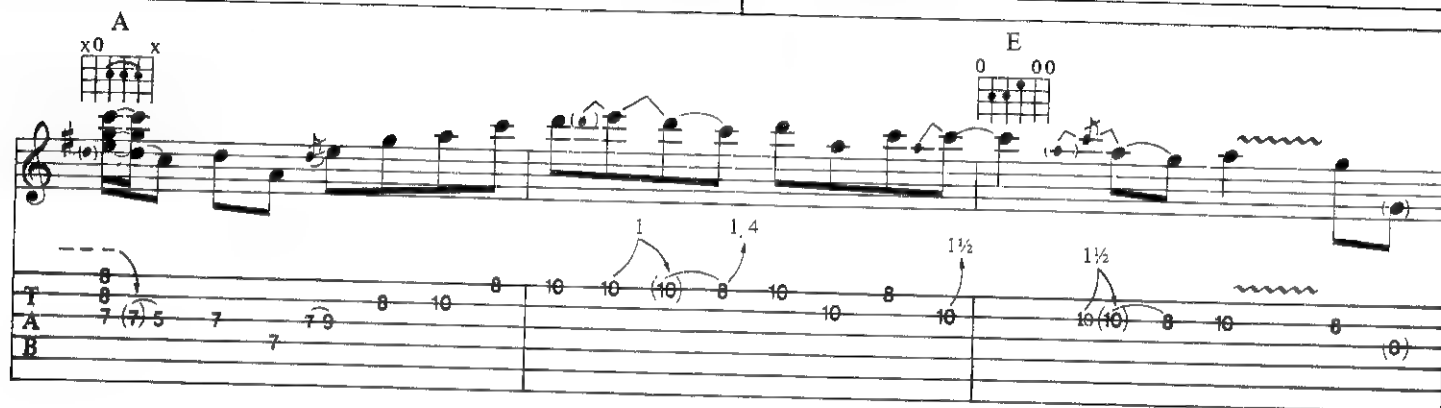
A




E



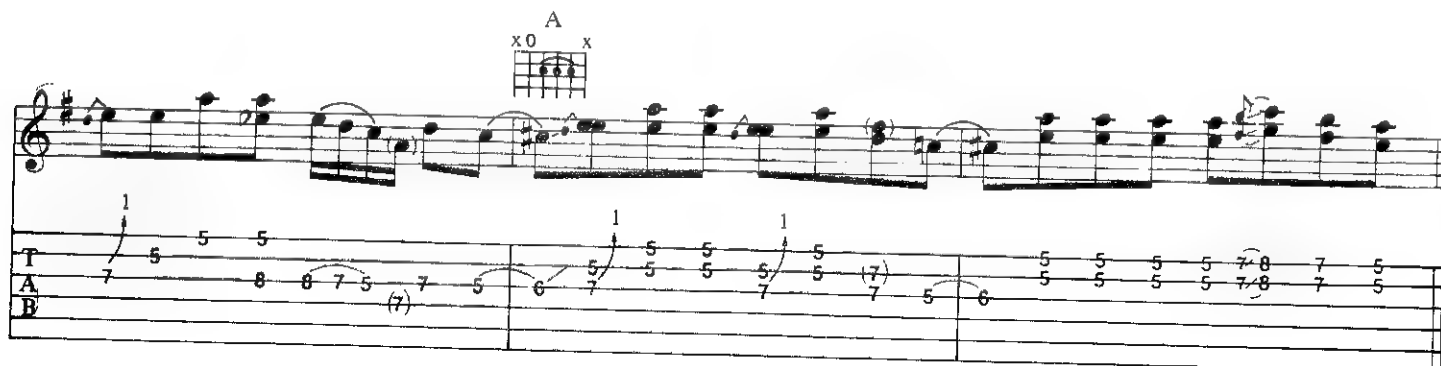
1 1 4 1 1/2 1 1/2



A



1 1 1



1/2 1/4 P.M.

T 5 7 5 5 8 7 5 5 (5) (4) (2) 2 4 5

A 5 7 5 5 8 7 5 5 (5) (4) (2) 2 4 5

B 5 7 5 5 8 7 5 5 (5) (4) (2) 2 4 5

T 2 2 5 4 2 0 3 2 0 0 2 0 3 2 0 2 2 3

A 2 2 5 4 2 0 3 2 0 0 2 0 3 2 0 2 2 3

B 2 2 5 4 2 0 3 2 0 0 2 0 3 2 0 2 2 3

T 2 0 2 2 3 2 0 2 3 2 0 2 3 2 0 3 2 0 2 (0) 0 7 5 7 5

A 2 0 2 2 3 2 0 2 3 2 0 2 3 2 0 3 2 0 2 (0) 0 7 5 7 5

B 2 0 2 2 3 2 0 2 3 2 0 2 3 2 0 3 2 0 2 (0) 0 7 5 7 5

hold bend P.M. 1 10 8 10 10 (10) 8 10 8

T 7 8 7 5 7 5 6 7 5 6 5 10 8 10 10 (10) 8 10 8

A 7 8 7 5 7 5 6 7 5 6 5 10 8 10 10 (10) 8 10 8

B 7 8 7 5 7 5 6 7 5 6 5 10 8 10 10 (10) 8 10 8

hold bend P.M. 1 1 4 10 9 7 5 7 5 3 3 3 3 3 3 3 3 5

T 10 10 8 10 9 7 5 7 5 3 3 3 3 3 3 3 3 5

A 10 10 8 10 9 7 5 7 5 3 3 3 3 3 3 3 3 5

B 10 10 8 10 9 7 5 7 5 3 3 3 3 3 3 3 3 5

begin fade

A

x 0 x

even bend $\frac{1}{2}$

D

xx

A

x 0 x

E

0 0 0 0

fade out

T A B

T A B

T A B

T A B

Additional Lyrics

3. She was one in a million, the kind that looks real nice.
 I thought I'd ask her for some good advice.
 Well, I saw you gettin' out of that limousine,
 Looking like you do on the movie screen.
 You know I'm an actor, people say that I'm good,
 But I'm working in a parking lot in Hollywood.

Outside My Window

Lee/Gould

Slowly ♩ = 85

Em7 7fr. Dm7 5fr. Am7 5fr.

mp
let ring throughout

10 7 8 5 6 6 5 1/4

7 9 9 5 7 5 7 5 7 5 7 5 3

5

1. 2. N.C.

1/4

(5) 5 7 5 6 3 3 3

Verse

1. Out-side my win-dow, rain _ fall-in' down, Call for my wo-man

Dm7 5fr. Em7 7fr.

no-where a - round. _ I hear laugh-ter, out _ in the hall,

Dm7 5fr. Am7 5fr. Dm7 5fr.

let ring

Out-side my win-dow, I see noth-ing at all. _

Em7 7fr. Dm7 5fr. Am7 5fr.

1. N.C.

2. There's a star in the night and it's shin - ing so bright, I could

A5 5fr. C5 3fr. Pre-chorus Dm7 5fr.

with Fill 1 (2 times)

Am. 5fr. Dm7 5fr.

sweat it was call-in' to me. There's a hope in my heart that is

let ring with Fill 1 (2 times)

Am7 5fr. G 3fr. C 3fr.

bro-ken a-part, and the pain for a mo-ment is free. Whoa

Chorus F G 3fr. C 3fr. F

Out-side my win-dow, there's a light burn-ing bright, and it keeps on call-in' me

Fill 1

(Synthesizer strings arranged for guitar)

T	8	8	7	8	8	7	8
A	9	9	7	9	9	7	9
B	9	9	7	9	9	7	9

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, joined by a brace on the left. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef. The music is in 3/4 time, indicated by a '3' over a '4' in the first measure. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece consists of three measures. The first measure contains a treble staff with a whole note chord (F#, A, C) and a bass staff with a quarter note (F#), a quarter rest, and a quarter note (C). The second measure contains a treble staff with a whole note chord (F#, A, C) and a bass staff with a quarter note (F#), a quarter note (A), and a quarter note (C). The third measure contains a treble staff with a whole note chord (F#, A, C) and a bass staff with a quarter note (F#), a quarter note (A), and a quarter note (C). The piece ends with a double bar line.

Fill 2

The musical score for 'Fill 2' consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, including a triplet of eighth notes marked with a '3' above them. The bass staff begins with a bass clef and a common time signature (C), containing a series of eighth and sixteenth notes. The piece concludes with a double bar line and a sharp sign (#) at the end of the bass staff.

A musical score for the song "The Rose Tree". The score is written for a piano (p) and a voice (v). The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two staves. The first staff shows the piano introduction with a treble clef and a bass clef. The piano part begins with a series of chords in the right hand and a single note in the left hand. The voice part enters in the second measure of the first staff with the lyrics "The rose tree, the rose tree". The piano part continues with a series of chords in the right hand and a single note in the left hand. The voice part continues with the lyrics "The rose tree, the rose tree". The piano part ends with a final chord in the right hand and a single note in the left hand.

Fill 2

The musical score for 'Fill 2' consists of two staves. The top staff is a piano melody in treble clef, key of B-flat major (one flat), and 3/4 time. It begins with a whole note chord (B-flat, D-flat, F), followed by a half note chord (B-flat, D-flat, F), and then a series of eighth and sixteenth notes. The bottom staff is a guitar accompaniment in standard notation, key of B-flat major, and 3/4 time. It starts with a 1/4 note pickup (B-flat) and a 3/4 note pickup (B-flat, D-flat, F). The main accompaniment consists of a series of eighth and sixteenth notes, with a 3/4 note pickup (B-flat, D-flat, F) at the end.

Guitar solo 1

NC.

mf 1 (Clean tone with echo)

Am⁷ 5fr.

Dm⁷ 5fr.

Am⁷ 5fr.

Am⁷ 5fr.

Dm⁷ 5fr.

Am⁷ 5fr.

Em⁷ 7fr.

Dm⁷ 5fr.

Am⁷ 5fr.

Am⁷ 5fr.

Dm⁷ 5fr.

Am⁷ 5fr.

hold bend

Dm⁷ 5fr.

Am⁷ 5fr.

P.M.

This musical score for 'Guitar solo 1' is written for guitar and includes a bass line. The score is organized into six systems, each with a treble clef staff and a bass staff. The treble staff contains melodic lines with various chords (Am⁷, Dm⁷, Em⁷) and fretting diagrams. The bass staff contains a bass line with fret numbers and some melodic fragments. The score includes dynamic markings such as *mf* and *P.M.*, and performance instructions like 'Clean tone with echo' and 'hold bend'. The key signature has one flat (B-flat), and the time signature is 4/4. The score is marked with 'NC.' at the beginning and 'P.M.' towards the end.

1435-

Musical score for guitar, showing a melody on a single staff and a bass line on a six-string staff. The melody includes chords Dm, Am7, and Em7, with fingerings and fret numbers indicated. The bass line includes fret numbers and fingering.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system features a melody in the treble clef and a guitar accompaniment in the guitar staff. The guitar staff includes chords Dm7 and Am7, and fingerings are indicated by numbers 1-5. The second system continues the melody and guitar accompaniment, with chords Am7 and Dm7. The guitar staff also includes fingerings and a bar line. The score is written in a style typical of early 20th-century sheet music.

The image shows a musical score for the song "The Rose Tree". At the top, the title "THE ROSE TREE" is written in a decorative, stylized font. Below the title is a single musical staff with a treble clef and a key signature of one sharp (F#). The melody is written in a series of chords, primarily triads and dyads, with a consistent rhythmic pattern. Below the main staff, there are three staves labeled T, A, and B, which provide a harmonic accompaniment. These staves use a system of numbers (1-7) and lines to indicate fingerings and positions. The T staff starts with a 5, the A staff with a 7, and the B staff with a 7. The accompaniment is written in a continuous, flowing manner, with the numbers and lines indicating the sequence of notes and fingerings. The overall style is that of a traditional folk song manuscript.

The image shows a musical score for a piece titled "The Girl on the Train". The score is written for guitar and three-part vocal harmony. The guitar part features a melodic line with a "begin fade" instruction and a fretboard diagram for a Dm7 chord. The vocal parts consist of three staves with a complex three-part harmony. The score is for a 5/4 time signature.

Handwritten musical score for guitar on a single staff. The score includes various musical notations such as notes, rests, and fingerings. Above the staff, there are two fretboard diagrams: one for Em7 (7fr) and one for Dm7 (5fr). The score is divided into measures by vertical bar lines. The notation includes eighth notes, quarter notes, and rests, with some notes beamed together. There are also some markings like '8va-' and '8' indicating octave shifts. The overall style is that of a handwritten musical manuscript.

Am7 5fr.

Am7 5fr.

Dm7 5fr.

Am7 5fr.

Dm7 5fr.

Am7 5fr.

fade out

Additional Lyrics

2. How long I wonder, can this go on?
I had it all, now it is gone.
So lonely, here with the blues,
I never knew I had so much to lose.
3. I feel so lonely, life got me down,
I call all my friends, but they're all out of town.
I keep on searching, trying to find
Someone to love me, let me ease my worried mind.

Waiting For The Judgment Day

Lee/Gould

Fast Rock ♩ = 162

Intro

Guitar 1

A5 B5 5fr. 7fr.

A5 B5 5fr. 7fr.

A5 B5 5fr. 7fr.

Guitar 2

f

let ring

A.H.-----1

1/4 1/4

T A B

19

C5 D5 3fr. 5fr.

A5 B5 5fr. 7fr.

A5 B5 5fr. 7fr.

let ring

1/2 1

T A B

7 9 7 10/12 10 12 12

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117

A5 B5 C5 D5 Verse E5 D5 E5

fr. 5fr. 3fr. 5fr. 7fr. 5fr. 7fr.

1. Can you hear the sound of thun -

Guitar 1

12 (12) 10 12 10

5 7 5 7 5 7 7 7 5 7 7 7

0 0 0 0 5 7 7 7

der? Well there's a storm out - side the door. You can pre -

with Fill 1
(with simile fills on 2nd, 3rd Verses)

A5
xxx 5fr.

tend this — cloud you're un — der Is just a sha — dow — on the floor. —

divisi

B5 xxx 7fr. E5 (0) xx 7fr. D5 x xx 5 fr. E5 (0) xx 7fr. D5 x xx 5 fr. E5 (0) xx 7fr.

(Oh) won't you tell me — what you're do — in', Do you

D5 x xx (0) xx 5 fr. E5 (0) xx 7fr.

know what — lies a — head? — I can see there's trou — ble brew —

F.11 2

in', 'Cause there's a storm in - side your head. _

A5 5fr. B5 7fr.

with Fill 3 divisi

Chorus C5 3fr. D5 5fr. E5 7fr.

Wait - ing for the judge - ment_ day to come! .

Rhythm figure 1 with Fill 3 let ring

D5 5fr. C5 3fr. D5 5fr.

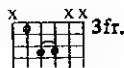
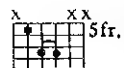
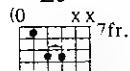
Take a look a - round, it's just be - gun. _

(end Rhythm figure 1) divisi

Fill 3

A.H. 1/2 1/4

T A B 7 7 5 5 7 7 5 5 7 7 6 7 6 3

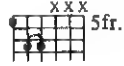
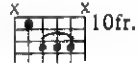


No-where you can

with Fill 4

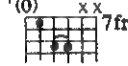
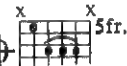
let ring

divisi



hide, no where to run.

To Coda

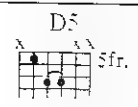
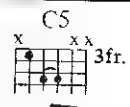


Wait - ing for the judge - ment day to come.

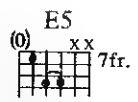
divisi

Fill 4

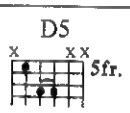
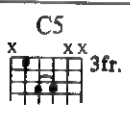




Musical notation system 1. Treble clef staff with a melodic line. Bass clef staff with a bass line. Tenor and Alto staves with fingerings: 7 (7) 5 7 5, 7 5, 7 5, 3 9, 7 9, 9, 9 7, 7 5, 7 5, 5. Includes a vibrato bar section with a wavy line and a 1/4 note. A.H. is written below the treble staff.



Musical notation system 2. Treble clef staff with a melodic line. Bass clef staff with a bass line. Tenor and Alto staves with fingerings: 9 9, 9 7 7, 9 7, 7 5, 0 0. Includes a vibrato bar section with a wavy line and a 1 1/2 note. A 3-measure rest is indicated.



Musical notation system 3. Treble clef staff with a melodic line. Bass clef staff with a bass line. Tenor and Alto staves with fingerings: 2 4 5 5, 1 0 3 0, 2, 0 0, 2 (2) 0, 2, 0 3. Includes a 2-measure rest. The lyrics "2. It's the divisi" are written below the tenor staff.

Guitar solo 1

First System:

Chords: A⁵ B⁵ A⁵ B⁵

Diagram 1: A⁵ B⁵ 7fr. (5th fret)

Diagram 2: A⁵ B⁵ 5fr. 7fr. (5th fret)

Staff 1: Treble clef, guitar solo. Includes a "hold bend" instruction.

Staff 2: Bass clef, guitar solo.

Second System:

Chords: A⁵ B⁵ C⁵ D⁵ A⁵ B⁵

Diagram 3: A⁵ B⁵ 5fr. 7fr. (5th fret)

Diagram 4: C⁵ 3fr. (3rd fret)

Diagram 5: D⁵ 5fr. (5th fret)

Diagram 6: A⁵ B⁵ 5fr. 7fr. (5th fret)

Staff 3: Treble clef, guitar solo. Includes "hold bend" and "vibrato bar" instructions.

Staff 4: Bass clef, guitar solo.

Third System:

Chords: A⁵ B⁵ A⁵ B⁵ C⁵ D⁵

Diagram 7: A⁵ B⁵ 5fr. 7fr. (5th fret)

Diagram 8: A⁵ B⁵ 5fr. 7fr. (5th fret)

Diagram 9: C⁵ 5fr. (5th fret)

Diagram 10: D⁵ 7fr. (7th fret)

Staff 5: Treble clef, guitar solo. Includes "hold bend", "hold bend", and "tr" (trill) instructions.

Staff 6: Bass clef, guitar solo.

hold bend rake

1 0 2 (2) 0 2 0 (0) 2 5 7 7 5 7 5 3 0 12 14 12 14 12 14 14 12 14

C5 D5 E5 D5 E5

3fr. 5fr. 7fr. 5fr. 7fr.

8va

hold bend let ring hold bend

15 15 (15) 12 15 12 12 15 (15) 12 15 12 14 12 15 14 12 14 14

D5 E5 C5 D5

5fr. 7fr. 3fr. 5fr.

3 3 3

12 12 14 9 7 9 7 5 7 7 5 7 5 6 7 5 5 3 5 6 7 5 6

D.S. al Coda

divisi

3. Got - ta

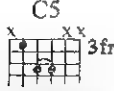
Coda  5fr.

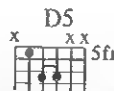
 3fr.

 5fr.


judge - ment day. — wait - ing for the judge - ment day.




 3fr.

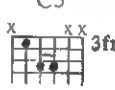
 5fr.

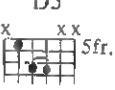
wait - ing for the judge - ment day to come!



E5  7fr.

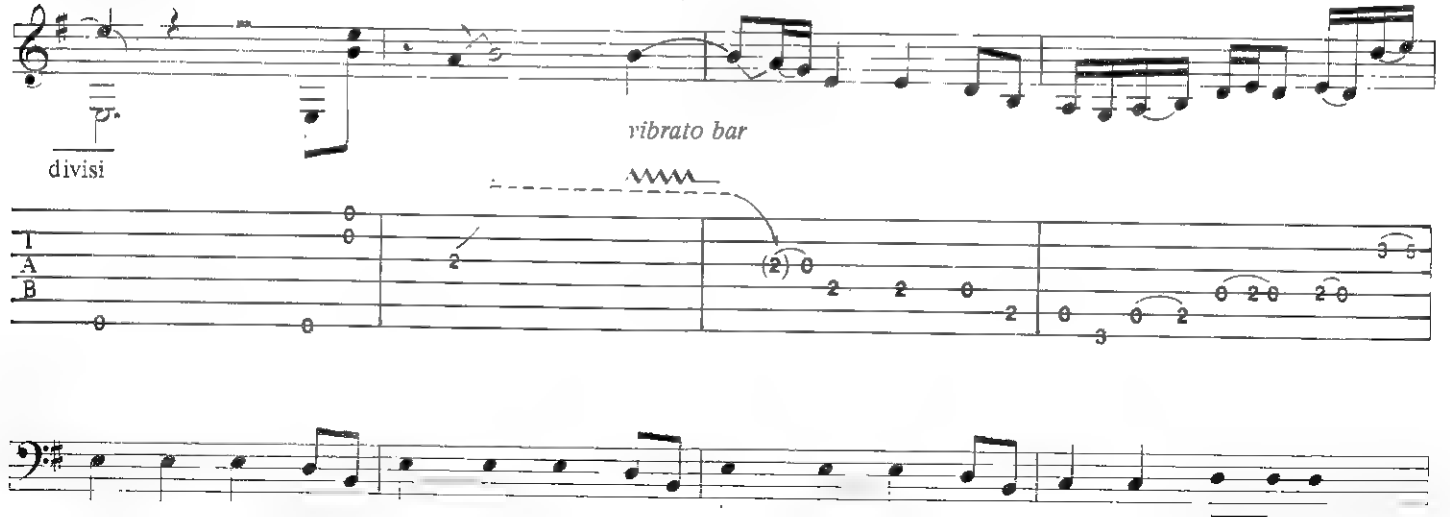
Guitar solo 2

 3fr.

 5fr.

divisi

vibrato bar



C5 3fr. D5 5fr. E5 7fr.

6 5

T 7 5 0 7 3 5 7 0 3 7 5 0 7 0 5 7 5 0 7 0 5 7 5 3 5 3 2 3 2 0

T
A
B

3

T 5 3 4 2 0 2 0 2 3 0 3 3 2 0 2 0 2 0 2 0 2

T
A
B

C5 3fr. D5 5fr. E5 7fr.

3

T 2 0 2 1 0 2 1 0 1 2 2 1 0 3

T
A
B

3 1/2 3 1/2

T 0 2 2 2 0 2 1 0 0 1 2 0 15 12 15 14 14 12 14 14 12 14

T
A
B

C5 3fr. D5 5fr. E5 7fr.

hold bend 1/2 P.M. 1/2

T 14 14 14 12 14 14 (14) 12 2/4 0 2 2 2

T
A
B

Chord diagrams: C5, D5, E5 (0) xx

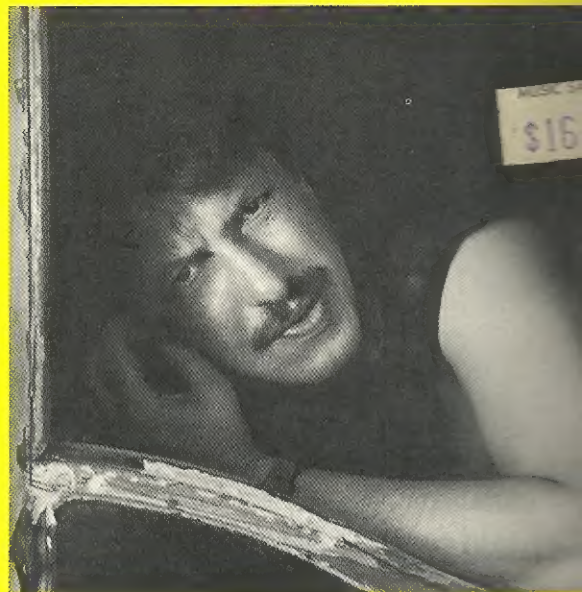
fade out

Additional Lyrics

2. It's the same old situation,
Slipping deeper down the hole.
Just a little aggravation,
Burning way out of control.
There's no room for speculation,
No exception to the rule.
Don't exceed your expectation,
'Cause there's no one left to fool.
3. Got to find a new solution,
The problem stays the same.
Better fight to stop this world pollution,
Ever flowing to your brain.
It's the same old situation,
Must've seen it all before.
We expect your resignation,
But they're coming back for more.



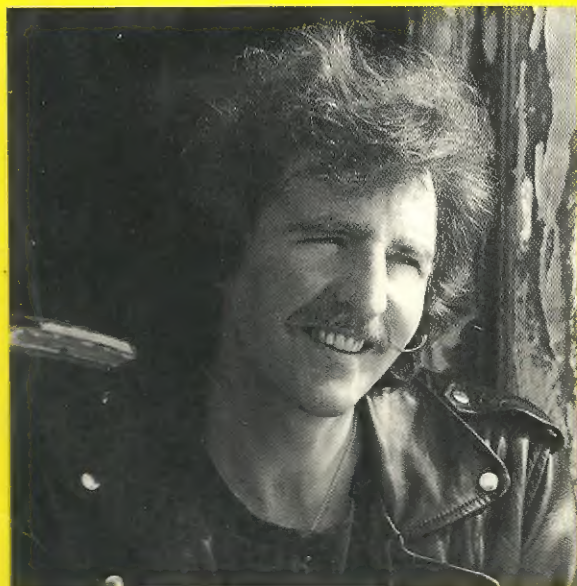
ALVIN LEE: Guitar and Vocals



RIC LEE: Drums

Highway Of Love
 Let's Shake It Up
 I Get All Shook Up
 Victim Of Circumstance
 Going To Chicago
 Wild Is The River
 Saturday Night
 Bad Blood
 Working In A Parking Lot
 Outside My Window
 Waiting For The Judgment Day

LEO LYONS: Bass



CHICK CHURCHILL: Keyboards

